

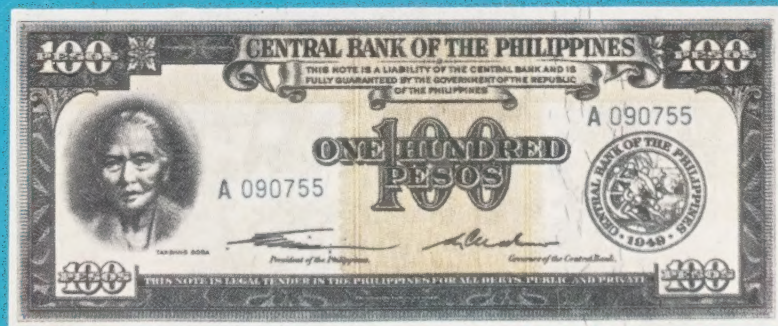
BARRILLA

THE CENTRAL BANK MONEY MUSEUM QUARTERLY

VOL. II

OCTOBER 1975

NO. 4





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Editorial Consultant: Rodolfo V. Romero

Editor: Dr. Benito J. Legarda

Executive Editor: Dr. Angelita G. Legarda

Editorial Advisers: Manuel P. Manahan, Antonio V. Bantug, Guy Davis

For an issue exclusively devoted to women who have made it to the numismatic scene, *Barrilla's* cover features the Philippine gold and silver coins of Isabel II including the rare 4-peso gold coin of 1867, and banknotes of the Bank of the Philippine Islands and the Central Bank of the Philippines.

1974 is International Women's Year, and it seems appropriate that the last issue of **Barrilla** for this year be devoted to the subject of women. Although coins have been issued by women or bearing the names of women throughout the centuries, it was surprising to find, when trying to draw up a tentative checklist, that only about 160 women in history have been portrayed on coins, and even more surprising to note that of these, 72, or almost half, date back to ancient Roman times! It would seem that a Woman's Liberation Movement is needed on the numismatic scene! A list including women portrayed on medals would undoubtedly swell the ranks, but we would venture a guess that the female sex, numismatically portrayed, would still be greatly outnumbered by their male counterparts.

Women can take heart, though, from the fact that although historical female personages are few on coinage, members of the female sex have been used throughout the ages and by all nations as personifications of the greatest virtues and the highest ideals held by the human race. Many countries of the world have also chosen an allegorical female or an idealized native woman to represent their respective countries. Among the Greeks and Romans, the female divinities and personifications were more commonly portrayed than the males. All this may explain why the dearth of female historical figures on coins has gone unnoticed.

Today, in the numismatic world, the women are becoming more and more prominent. Even beginning collectors have heard of **Elvira Clain-Stefanelli**, curator of the numismatic division of the Smithsonian Institute, and author of numerous scholarly works. The editor of **Coin World**, one of the most widely read numismatic publications, is a woman, the popular and much-loved **Margo Russell**, and anyone interested in Jewish coinage recognizes the name of **Sylvia Haffner**, one of the foremost authorities on the subject. The American Numismatic Association has been led by a woman president, **Virginia Culver**, and the United States Mint has had several female directors, including the current one, **Mrs. Mary Brooks**. Many numismatic organizations find women among their most active and efficient members. Obviously numismatics is no longer the man's world it used to be!

Our readers should also take note of a small but significant change in the portrayal of women in modern coinage. For the first time in history women are being honored and commemorated on coins for their achievements in life and contributions to a better world, rather than simply because they were rulers of countries. If this practice were to become a trend, as it should indeed, numismatists of the future will surely have a much longer list to draw up than the one we have assembled in this issue! — A.G.L.

Isabel II and Philippine Numismatics

by

Angelita G. Legarda



Fig. 1

Isabel II, daughter of Ferdinand VII of Spain, reigned during one of the most turbulent political periods in Spanish history, and her birth itself contributed to the political unrest. King Ferdinand, childless by his first three wives,

was persuaded by his ambitious fourth wife, Maria Cristina of Naples, Isabel's mother, to set aside the Salic Law of succession by which only male descendants could inherit the throne. At Ferdinand's death in 1833, the three-year-old

Isabel was named queen, with her mother as regent. Don Carlos, younger brother of Ferdinand, refused to accept the abrogation of the Salic Law, and Isabel's proclamation provoked the beginning of an insurrection which was to become known as the Carlist War. For seven years Spain was torn by civil war, and the Carlists were to be a divisive element even into the 20th century.

From the moment Isabel ascended her challenged throne, her reign was beset by power struggles between the different political parties. Hers was a reign characterized by pendulum swings from absolutism to constitutional freedom and back again, with frequent changes of prime ministers and the constant intervention of personal passion and intrigues. Isabel herself contributed to the political confusion by her scandalous private life and frequent changes of sides. She had been most unwillingly married at the age of 16 to her cousin, Don Francisco d'Assis de Bourbon, whom she discarded immediately afterward as she began what was to be a series of notorious love affairs. A contemporary writer described Queen Isabel thus:

"(She) . . . had no idea of what is meant by ruling over a nation, and made no attempt to do so, well or ill. She carried out the formal functions to which her position condemned her with a sort of resigned ennui. But she never really grasped the meaning of the conflicts that went on around her; she never realized the play of forces, struggle of ideas, the supreme interests which it was in her power to decide. If, however, she was not troubled by the exercise of a power of whose extent she was unconscious, she was only too

ready to use that power in a futile manner, and to bring about terrible conflicts for mere personal ends . . . Indifferent to the great questions of State, incapable of even knowing whether she was taking the side of Liberalism or Absolutism, she was very sensitive to personal influences. A man who acquired power over her could attract her either way. Progresistas, Liberals, Moderados, or Absolutists — any of the 26 parties said to exist in Spain—all incarnated themselves in her eyes in certain men, and according as these men pleased or displeased her, for purely personal reasons, just so did the Queen become Liberal, Moderado, or Absolutist."



Fig. 2

Yet for many years, despite the fact that her life was a public scandal, Isabel was popular among her people. They liked her open, kind-hearted nature, and were quick to forgive her when she confessed with remorse that she had wronged them. Lady Louisa Tenison, writing in 1852, described Isabel thus:

“She has grown immensely stout, and with the most good-natured face in the world, has certainly nothing to boast of in elegance of manner or dignity of deportment. She looks what she is – most thoroughly kind-hearted, liking to enjoy herself, and hating all form and etiquette; extremely charitable, but always acting on the impulse of the moment, obeying her own will in all things, instead of being guided by any fixed principle of action. She dispenses money with a lavish hand, while her finances are not by any means in a flourishing condition.”

One of her prime ministers, Narvaez, once said of her: “The wonder was not that she should have inherited the vices of her ancestors, but rather that she should have so many good qualities which were all her own.”

By the late 1850’s, the absolutists became the dominant party at Court, and were increasingly unpopular with the people. The people were no longer amused by the scandals around the throne. In 1868, the people had enough of Isabel and her retinue. An uprising in Cadiz developed into a full-scale revolution. With even her prime minister abandoning her, Isabel fled in exile to France. She lived there until she died on April 10, 1904.

ISABEL II IN PHILIPPINE NUMISMATICS

There was no hint of the controversy surrounding Isabel’s proclamation to the throne in the celebrations held with great fanfare in the Philippines. It was announced on July 17, 1834 that the ceremonies and feasting to celebrate the proclamation would take place on July 25, a day thought to be propitious because it was the Feast Day of Spain’s patron saint, Santiago or St. James. Unfortunately July has always been a rainy month and it was no different that year. Still, it was said that not even the rains could dampen the enthusiasm of the crowds who gathered to shout “Viva la Reina!” Undoubtedly the fevered enthusiasm of the crowds was due at least partly to the fact that “to make (the event) eternal in the annals of our history”, silver coins were thrown to the crowds, including pieces which we now recognize to be proclamation medals but which were considered 2-real coins because of their size. (Fig. 3). The festivities lasted several days, but the inclement weather gave everyone the excuse to suspend further celebration and continue them at a later date. By the middle of November, people were still celebrating and dancing till dawn as part of the festivities honoring the young Queen on her proclamation.



Fig. 3



Fig. 4. Extremely rare double counterstamp. "MANILA 1828" on a holed Peruvian 8R coin, and countermarked with crowned "Y.II" on both sides of the hole.

The earliest Isabelline coinage in the Philippines consisted of those coins marked with the "crowned Y. II" counterstamp which replaced the "crowned F.7^O" counterstamp in 1834. The counterstamp for the Philippines was originally prescribed when the revolutions in other Spanish American colonies were beginning. (Philippine counterstamps have been described in detail in other articles. See De Jesus and Crisologo, M. in Bibliography.) Following the decree that holed coins would be allowed to circulate provided they were counterstamped on both sides of the hole, some coins bore several counterstamps. Examples thus exist of double and triple counterstamps, e.g. coins with "Manila 1828" counterstamp, subsequently holed and counterstamped "Y.II" on both sides of the hole (Fig. 4); coins with "Y.II" countermark, holed, and countermarked on both sides of the hole; coins with "F.7^O" counterstamp, subsequently counterstamped again with "Y.II". In

March 1837, a decree was issued halting the counterstamping of coins as Spain recognized the independence of her former colonies. Isabel's "Y.II" counterstamp thus symbolizes Spain's last unsuccessful effort to hold on to her colonial empire. By the time Isabel was declared of age in 1843 and ascended her throne, nothing remained of her once-great empire but the island colonies of Cuba, Puerto Rico and the Philippines.

The early fractional coinage under Isabel was a carry-over from that of Ferdinand VII and consisted of copper coins of 1, 2 and 4 cuartos, dated 1834 and 1835. (Fig. 5). Copper coins consisting of octavos and cuartos had been minted since the reign of Carlos III and continued up to Isabel's time. However, this copper coinage was never satisfactory since it was manufactured by private contractors and easily counterfeited. It was because of this, perhaps, that the Spanish authorities decided that copper coins

should be sent to the Philippines from mints in Spain rather than manufactured in the islands. In 1845, for example, the Jubia mint was directed to mint 200,000 pesos fuertes worth of fractional coinage expressly for the Philippines, 75% as 2 cuartos (8 maravedis) and the remainder as 1-cuarto (4 maravedis) coins. (Fig. 6). Although meant for the Philippines, these coins were indistinguishable from those circulating in Spain at the time. This shipment accounts for the frequency with which copper coins of the Jubia mint are found in the Philippines today, whereas they are considered rare in Spain.

At the time of Isabel's accession to the throne, the coins circulating in the Philippines were numerous and varied. There were the coins of the newly independent former colonies, the 8-real "columnarias" and bust portrait coins of various colonial mints, and some of the Spanish coins. Throughout Isabel's reign, Spanish coins of the various Isabelline monetary systems found their way to the islands. Confusion was caused by the differences not only in coins circulating, but also in terms and values used for accounting purposes. Some accounts were still carried with terms derived from old monetary systems: "pesos, reales, tomines, granos y cuartos". Others used "pesos, reales fuertes and cuartos", while yet others used "pesos, reales, cuartos and maravedis". There were also differences in values of terms such as "peso" and "peso fuerte", "real fuerte" and "real vellon", "peseta" and "peseta columnaria". Furthermore, the lack of fractional coinage, a problem never satisfactorily solved during the entire colonial era, and the use of payments in tobacco and/or wine further complicated the situation.

An attempt to remedy the monetary confusion was made with the introduction of the decimal system into the colonies. This system, initiated in Spain as the second Isabelline system in 1848, was decreed for the colonies in January 1857. According to this system, the following equivalents prevailed:

- 1 peso fuerte = 8 reales fuertes =
- 20 reales vellon = 100 centimos
- 1/2 peso fuerte = 4 reales fuertes =
- 10 reales vellon = 50 centimos
- 1 peseta columnaria = 2 reales fuertes
- = 25 centimos
- 1 peseta (Spanish) = 20 centimos
- 1 real fuerte = 2 1/2 reales vellon =
- 12 centimos
- 1/2 real fuerte = 6 centimos
- 1/2 peseta = 5 centimos
- 1 real vellon = 5 centimos

The pesetas, medio pesetas and reales vellon differed from the reales fuertes and "columnarias" in that they lacked the two columns on either side of the coat-of-arms on the reverse of the coins. The **real de vellon** was equivalent to 8 cuartos, the peseta to 32 cuartos.



Fig. 5

Apparently, far from clarifying matters, the decimal system confused the people further. A problem also arose in that conversion of reales fuertes to centimos resulted in a loss of 1/2 centimo, and conversion of the medio real fuerte in a

loss of 1/4 centimo. On October 29, 1857, another decree was issued repeating the order to use the decimal system for all accounts and clarifying the equivalents further as follows:

	Reales fuertes	Reales vellon	Cuartos	Centimos
1 Pso fuerte	8		160	100
½ Pso fuerte	4		80	50
1 Peseta columnaria	2		40	25
½ Peseta columnaria	1		20	12½
1 Real fuerte			20	12½
½ Real fuerte			10	6¼
1 Peso		20		100
½ Peso		10		50
1 Peseta		4		20
½ Peseta		2	16	10
Realito de vellon			8	5
9 Cuartos				5 5/8
8 Cuartos				5
4 Cuartos				2½
3 Cuartos				1 7/8
2 Cuartos				1 2/3
1 Cuarto				5/8
Peseta sencilla			32	



Fig. 6

To avoid any possibility of error or deception in exchange, Governor-General Norzagaray issued an exchange table four months later, on February 18, 1858, further clarifying the values of equivalents as follows:

	Reales fuertes	Cuartos	Centimos
Peso fuerte	8	160	100
Medio peso	4	80	50
Monedas de 2 rs. fuertes o peseta columnaria	2	40	25
Real fuerte o media peseta columnaria	1	20	12 1/2
Diez y nueve cuartos		19	11 7/8
Diez y ocho cuartos		18	11 1/4
Diez y siete cuartos		17	10 5/8
Diez y seis cuartos		16	10
Quince cuartos		15	9 3/8
Catorce cuartos		14	8 3/4
Trece cuartos		13	8 1/8
Doce cuartos		12	7 1/2
Once cuartos		11	6 7/8
Diez cuartos o medio real		10	6 1/4
Nueve cuartos		9	5 5/8
Ocho cuartos		8	5
Siete cuartos		7	4 3/8
Seis cuartos		6	3 3/4
Cinco cuartos		5	3 1/8
Cuatro cuartos		4	2 1/2
Tres cuartos		3	1 7/8
Dos cuartos		2	1 1/4
Un cuarto		1	5/8

The number of decrees issued repeatedly during this period gives us an idea of the monetary confusion which must have been prevalent at the time. In fact, during the years 1855-57, the country did undergo a monetary crisis of sorts because of the variety of circulating coins, most of them being coins of the other colonial mints, with varying weights and fineness, and which caused losses incurred with changes in bullion values. This crisis led to a request by the colonial government

for a mint to be established in the Philippines. In the past, the same request had been made on several occasions but denied by previous rulers, who thought it unnecessary. This time, in 1857, Isabel II finally authorized the establishment of the Casa de Moneda in Manila, a numismatic event of major significance. A royal decree issued in September 1857 authorized the establishment of the mint and appropriated 317,612 reales vellon for purchase of required machinery.



Fig. 7

The Casa de Moneda de Manila was inaugurated on March 19, 1861, an event commemorated with medals issued in gold and silver. (Fig. 7). The mint stood on the corner of Cabildo and Recoletos streets in Intramuros, and was housed in a wooden building which was later used as the Office of the Department of Education during the American regime. Originally it was decreed that the mint was established for the sole purpose of converting *onzas* of the Spanish-American republics into coins for the Philippines. The first coins issued by the mint were gold coins of 4-peso, 2-peso and 1-peso denominations. These corresponded to the 80-reales, 40-reales and 20-reales, respectively of Spain, but it was decided that since the basic monetary unit in the colonies was the *peso*, the gold coins for use in the Philippines should bear denominations in pesos rather than their Spanish equivalents.

Strict rules and regulations were laid down concerning the minting and assaying of gold which was to be obtained from melting down the *onzas*. The *onzas* were to be melted down, refined into bars, and paid for at the rate of 150 pesos and 90 centimos per *marco*.* According to regulations, a *marco* of gold should produce thirty-four 4-peso coins, sixty-eight 2-peso coins, and 136 one-peso coins, with a tolerance of six granos per *marco*. The

coins were to be 0.875 fine with the prescribed weight as follows:

- 4 pesos (80 reales) = 135-9/17 granos
- 2 pesos (40 reales) = 67-13/17 granos
- 1 peso (20 reales) = 33-15/17 granos

The coins were to bear the bust of Isabel II as engraved by Luis Marchioni, whose initials appear below the bust. The legend around read: "ISABEL 2A POR LA G. DE DIOS Y LA CONST." and the date below. The reverse bore the Spanish coat-of-arms between the two pillars of Hercules, the legend "REINA DE LAS ESPAÑAS" above, and the word "FILIPINAS" below. The value was indicated by the number on the lower left side and the letter "P" on the lower right. Although copper coins or tokens had been issued in the past with the seal of the city and the word "MANILA", this was the first time in history that the country's name, "Filipinas", appeared on its coinage. (Fig. 8).

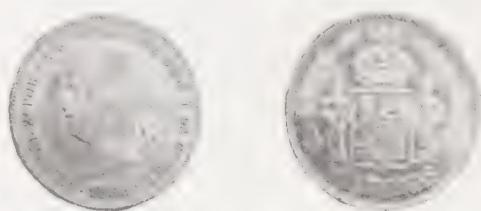


Fig. 8

The first coins were issued in 1861, and were all gold. Although there was a great need for minor fractional coinage, this need was to have been filled by sending minor coins from Spain. In fact, a royal order of June 1862 mentions that 3,258,000 reales worth of fractional coins were ready in Cadiz awaiting shipment to the Philippines as part of the 6,000,000 reales promised the year before. Neverthe-

*The *marco* was a weight equivalent to 8 onzas = 400 tomines = 4800 gramos = 230.0465 gramos.

less, the queen was apparently responsive to the monetary problems of her colonies because authorization for minting fractional silver coins was granted to the mint in Manila on March 5, 1862. Actual minting of silver coins started in 1864, in denominations of 10, 20 and 50 “centi-

mos de peso”. These coins were identical to those of the mother country except for the value expressed in “centimos de peso” rather than the Spanish monetary unit which was by then the “escudo”. Specifications for the silver coins were prescribed as follows:

MONEDAS (COINS)	Ley (Fine- ness)	Permisos en la ley en mas o en menos (Tolerance in fineness)	Gramos de peso cada moneda (Weight in grams)	Gramos de permiso de cada moneda (Tolerance in weight)	Numero de monedas per marco (No. of coins per marco)	Gramos de permiso por cada marco (Tolerance in grams per marco)
De 50 cts	0,900	0,003	260	2	17,72	13
De 20 cts	0,900	0,003	104	1 1/2	44,30	23
De 10 cts	0,900	0,003	52	1 1/2	88,60	23

The staff of the Casa de Moneda, and their annual salaries in pesos were to be as follows:

Director	4000
Contador (Accountant) . . .	3000
Tesorero (Treasurer) . . .	3000
Ensayador 1 ^o (Assayer) . . .	2500
Ensayador 2 ^o (Assayer) . . .	2000
Juez de Balanza (Supervisor of Scales & Weights)	1500
Fiel de Moneda (Keeper of Vault)	2000
Guarda-cuños (Die-Custodian)	1000
Guarda-almacen (Warehouse Custodian)	1000
Grabador 1 ^o (Engraver) . . .	2500
Grabador 2 ^o (Engraver) . . .	2000
Tornero Limador (Machinist) .	1000
Official 1 ^o de Contaduria (Accounting Officer)	1500
Idem 2 ^o	1200
Escribiente (Clerk)	400
Portero (Doorkeeper)	200

Mozo de Salon (Janitor) . . . 100

By the time the Manila mint was established and functional, a new system of coinage had been introduced in Spain, with the “escudo” as the basic unit. With all the issues of the different Isabelline systems circulating at the same time, there was so much confusion in the mother country that in 1863 Isabel II decreed that gold coins from the Philip-pines would not be allowed to circulate in Spain.

The last date on coins minted by the Casa de Moneda in Manila during Isabel’s reign was 1868, the year she was deposed and fled in exile to France. However, mint records show that gold coins continued to be minted up to the year 1877, and it is surmised that all coinage after 1868 bore the same date, which accounts for the large number of 1868-dated pieces still extant.

Mintage of Gold Coins

Date	4-Pesos	2-Pesos	1-Peso
1861	183,220	264,661	237,136
1862	507,137	236,581	142,515
1863	474,852	175,839	236,235
1864	460,707	181,243	274,070
1865	241,026	33,944	188,639
1866	44,450	15,983	76,753
1867	1,530	—	11,545
1868	36,182	47,562	28,199
1869	312,872	54,293	38,806
1870	382,734	172,898	115,172
1871	97,312	—	48,388
1872	500,918	48,790	104,492
1873	137,069	28,710	55,982
1874	—	—	9,884
1875	—	—	11,495
1876	4,254	—	—
1877	81,667	—	10,072

MEDALS AND TOKENS

Aside from the proclamation medal and the medal commemorating the inauguration of the mint, there exists another medal which is a puzzler to Philippine numismatists because it commemorates the building of a bridge which historians have been unable to locate. The obverse of the medal is identical to that commemorating the Mint Inauguration, and the medal was struck in silver. The reverse depicts a bridge and bears the legend "Inauguracion de Las Obras del Puente Tubular" around, and below the bridge, a 3-line inscription: "Manila — 21 de Junio — 1862". (Fig. 9). The medal may have been issued prematurely for a project that was aborted. It seems strange that an event considered significant enough to be commemorated with a silver medal should not even be mentioned in the "Gaceta", which recorded and described all import-

ant events occurring at the time. Nothing about the "Puente Tubular" has been located in the "Gaceta" on or about the date given on the medal, nor has reference to this bridge been found in other historical sources thus far. Perhaps further research will unearth the circumstances surrounding issuance of this medal, which can be considered quite rare, as the author knows of only three specimens at this writing.



Fig. 9



Fig. 10

In contrast to the unknown and unidentified "Puente Tubular", the "Puente Colgante" ("Suspension Bridge") was depicted in pictures and engravings, mentioned in song, and existed up to the late 1930's. (Fig. 10). The bridge was built by Matia Menchacatorre & Co. under the direction of a French engineer, M. Gabaud, with the materials brought from England. It was opened to the public on January 4, 1852, and a brass token which was used for this bridge exists in many collectors' cabinets today. The token is round, 22 mm, in diameter, and has a round hole in the center. The obverse has the legend "Puente Colgante" around and the date "1852" below. The reverse is blank. (Fig. 11). The value of the token was probably one cuarto, as records show that the fee



Fig. 11

for crossing the bridge was 1 cuarto for pedestrians, 10 cuartos for carriages, and 3 cuartos for horsemen. The Puente Colgante was replaced by what is now known as the Quezon bridge.

PATTERN COINAGE OF ISABEL II

Several pieces have been catalogued as Philippine patterns under the reign of Isabel II. Numismatists of the past have described these pieces as having been manufactured probably in preparation for the establishment of the mint in the Philippines. However, some of the pieces listed must be classified as controversial since some authors have thrown doubt on their authenticity. Since the matter has not been verified to everyone's satisfaction, it remains controversial, and we submit the list below with the reservations stated.

One of the controversial pieces is a very rare crown-sized silver piece, 37 mm. in diameter, dated 1855. (Fig.12). Shafer, in his article on "Pattern Coinage for the Philippines" has pointed out the similarity in style between this piece and other Madrid patterns. Questions have been raised about this piece because of an article which appeared in the October 1899 issue of "La Gazette Numismatique" from Brussels and reproduced in Dasi's "Estudio de Los Reales de a Ocho". In this article, the author, identified only by his initials "N.H.", lists this piece among the coins, medals and tokens which are modern imitations or inventions manufactured purely for collectors. Kenney, writing in 1957, also lists this piece among the so-called "Unofficial Coins of the World", also described as "international, pretender, fantasy and apocryphal pieces". Since the royal decree authorizing the establishment of the mint in Manila was issued in 1857, it seems doubtful that this piece dated 1855 was indeed a true pattern.



Fig. 12

Another controversial piece is a bronze or copper coin, 30 mm. in diameter, dated 1859 and bearing the value "2 C^s". (Fig. 13). Gilbert S. Perez considered this a true pattern and, along with the 20 reaux, 40 reaux and 80 reaux described below, was described by him as having been struck in Paris in the coin press which was afterwards set up in the Casa de Moneda in Manila. However, the same authors mentioned above consider this piece also to be a fantasy piece and not a true pattern. Although the 1859 date on this piece would qualify it as a possible pattern for fractional coins to be minted at the Casa de Moneda in Manila, the specifications of various royal decrees regarding the lack of necessity for minting minor copper coins in the Philippines would seem to indicate that this piece is not a true pattern. Since there was never any intention to mint minor coins in the Philippines, it is indeed doubtful that a pattern would be authorized for such a coin.



Fig. 13

A set of three pieces struck in copper by the Paris Mint are universally accepted by numismatists as true patterns for the intended gold coinage of the Philippines. These patterns bear denominations corresponding to the Spanish coins of the period, and would have been equivalent to the 1, 2 and 4 pesos, respectively, but as we know these designs were not adopted (Fig. 14).



Fig. 14

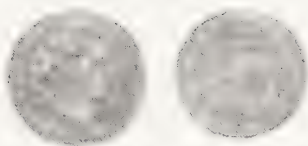


Fig. 15

An extremely rare piece dated 1857 is in the De Jesus collection. This was struck in silver, and measures 15 mm. in diameter. The obverse shows the bust of Isabel facing right, with the word “Manila” below the bust, the inscription “Isabel Por La G. De Dios Y La Const.” around and the date “1857” below. The reverse bears the Spanish coat-of-arms, crowned above, and encircled in a wreath, with the Madrid mintmark on the left, and the assayer’s initials on the right. There is no value on the piece. (Fig. 15). It is possible that this piece was a pattern for the gold 1-peso coin. A similar piece, but struck in copper, and listed as “Previously unrecorded”, appeared in Henry Christensen’s Auction Catalogue, December 6 and 7, 1974 (Lot 670).

BANKNOTES

Although banknotes, strictly speaking, do not form part of numismatics, it is worth noting that the first banknotes in the Philippines were issued under Isabel’s reign by the Banco Español Filipino de Isabel II, established in 1852. These banknotes bore the portrait of Isabel II on the face of the note, and were issued in denominations of 5, 10, 25, 50 and 100 pesos fuertes. (Later, the Banco Español Filipino dropped the name of Isabel II, and in 1912 the Banco Español Filipino became the Bank of the Philippine Islands, as it is known today.)

Although Isabel's reign was a turbulent one, and her popularity at home was waning by the late 1850's, one would not have suspected this by reading a contemporary account of the inauguration of the queen's statue in Manila in 1860. The statue had been planned by the Ayuntamiento under Dr. Marques de Novaliches, and the project was approved on February 5, 1854, with the approval of the queen. The distinguished Spanish sculptor, Dr. Ponciano Ponzano, was placed in charge, and the statue was cast in Paris by the firm of Eck & Durand. The 8-foot bronze statue was shipped from Cadiz in the frigate *Alavesa*, captained by D. Marcelino Dobaran, and inauguration was set for July 14, 1860, to coincide with the end of the war in Africa. The statue was originally located in the region of the Botanical Gardens on Arroceros Street, where it was inaugurated with much fanfare, celebrated with the usual Pontifical Mass in the morning, procession, cannonade, and formal ball which lasted until dawn the following morning. (This same statue was transferred years later to the little plaza in front of Malate Catholic Church, where it stood until it was blown down by a destructive typhoon in 1970. It now stands in front of the "Puerta de Isabel" in Intramuros.)

The writer of that day who described the queen as "... riente, ufana, la magnanima Isabel, de cuya boca no salen mas que palabras de perdon y consuelo; en cuyo corazon no alientan mas que la magnanimidad y la ternura..."* did not

know that a scant 8 years later, Isabel would no longer be queen, and would be fleeing to France to live in exile, there to die on April 10, 1904. □



Fig. 16

Bronze statue of Isabel II now located in front of the "Puerta de Isabel" in Intramuros.

* (... smiling, proud, the magnanimous Isabel, from whose mouth no words leave but those of pardon and comfort; in whose heart lie nothing more than magnanimity and tenderness...)

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Frey's *Dictionary of Numismatic Names* has this to say about "Heads or Tails": "A phrase used to decide any proposition by tossing a coin in the air; the 'head' representing the obverse, and the 'tail' corresponding to the reverse. The custom dates back to ancient times, the Romans using the term 'heads or ships'."

It's common knowledge that Roman heads were tossed frequently, but ships?

- "Numismatic Vignettes", *The Numismatist*,
April 1974

TANDANG SORA



“Grand Old Woman of the Revolution”

by Guadalupe Fores-Ganzon, Ph.D

For more than a decade, Filipinos, prior to 1896, launched a peaceful campaign which aimed at reforming the political, social and economic order in the Philippines, then a colony of Spain. Liberal concepts such as representation in the Spanish Cortes, suffrage, local autonomy, separation of Church and State, and equal rights of citizenship for Filipinos like those enjoyed by Spanish citizens had been advocated by the reformists but little was done by Spain along these lines. Convinced of the inadequacy and puerility of peaceful methods for changing the intolerable situation in the colonial administration of Spain in the Philippines, an underground movement designed to overthrow Spanish rule and create an independent state spread throughout Manila and the neighboring provinces. Supreme leader of this organization was Andres Bonifacio. Not until August 19, 1896 did the Spanish authorities finally find concrete evidence that such a rebel organization did exist, but little did they know then of the extent of the underground movement, although they did discover the roster of the Katipunan, the name by which the organization was known. The Spaniards began to arrest persons linked with the movement. Bonifacio and his advisers, forewarned of immediate arrest after the discovery of the Katipunan, fled to the neighboring district of Balintawak, but not before he had sent word to the others that a general meeting of the members would be held in

the area. Sometime between August 23 and 26, 1896 (the exact place and date are disputed by Filipino historiographers), an assembly of Katipunan members made the decision to start the revolution against Spain with the ultimate goal of obtaining independence for the Philippines. The date agreed upon was August 29, 1896.

When Bonifacio fled to the area of Balintawak, he was joined by about a thousand of his followers. Discussions started at Pugad Lawin, a hamlet in the vicinity, where the house of Juan A. Ramos, a son of Melchora Aquino, was located. Alerted by the village people that the Spaniards were in the vicinity in search of the rebels, they left the place and went to the house of Melchora Aquino. Without any resource of their own, the rebels were fed and cared for by Melchora Aquino. It was by this act that she would later be charged with giving comfort and aid to the rebels. In retrospect, we do not know whether her kindness was motivated by any revolutionary involvement or by inherent hospitality in the Filipino character. She was, at the time this episode took place, in her eighties and well-known in the village as “Tandang” Sora (Old Woman Sora), a mode of address commonly used to show respect to the aged. The village folk were used to her involvement in village affairs in the past and looked up to her as a social leader.

Melchora Aquino was born of a peasant family in a barrio of Caloocan nestled among the hills of Balintawak. The exact date is not known but it was about 1812. Her parents appeared to have been typical farmers with independent resources. She grew up in her village doing the chores and enjoying what then were fun activities of the rural folks — the town fiestas. She married a young farmer, Fulgencio Ramos who later became headman of the village. By him she had six children, three boys and three girls. As the wife of the village leader, she became prominent in village social activities, was much sought after to act as sponsor at christenings and weddings, and leader in the traditional rural festivities. The latter included chanting the Passion of the Lord during Lent, being patron of the Holy Cross Processions in May, and of town fiestas.

When the first skirmish between the Spaniards and the rebels took place, the latter fled to the hills. Upon the advice of Bonifacio, she and her family evacuated to Novaliches, for already her name had been given by government spies to the Spanish authorities as a sympathizer of the Revolution. She was caught and brought to the house of a certain Andong, headman of Pasong Putik, Novaliches. After being detained for a day and a night, she was taken to Manila and placed in Bilibid Prison. After several days, she was exiled to the Marianas (Guam) together with others previously arrested for conspiracy. A harsher punishment — many were executed — was probably condoned because of her age and her sex. Nevertheless, she spent three years, two months and two weeks in the Marianas, away from all those she loved in the Philippines.



Melchora Aquino

At the end of the Spanish-American war, she, together with 77 other exiles, were allowed by the Americans to come home.

Tandang Sora returned to Balintawak, but she found that all her possessions had been destroyed during the Revolution. Before she died in 1919, she lived with her daughter, Saturnina, dependent on her care and the charity of her neighbors. A grateful nation honored her by placing her remains among those of the persons she had served, at the Mausoleum of the Veterans of the Philippine Revolution at the La Loma Cemetery. To perpetuate her memory, the country today carries her image on their 5-centavo coin. (Design by Eufonio R. Cruz.) □

The Reign of the Lady in our Pockets

by

Antonio M. del Mundo

At this stage of modern history when women have been asserting their equality with (or superiority over?) men, many of the advocates of male "machismo" would be surprised to know that for the last three quarters of the twentieth century, a lady has been ruling over Philippine "coindom".*

Except for numismatists and gamblers (heads or tails players), very few people may have bothered to look at their coins and notice the standing lady etched therein, despite the fact that she has been there since 1903. Perhaps fewer still are those who know her and why she is there. These were already discussed in an article which appeared in the October 1975 issue of *Barrilla*, but for those who were not able to read it, a brief summary follows hereunder.

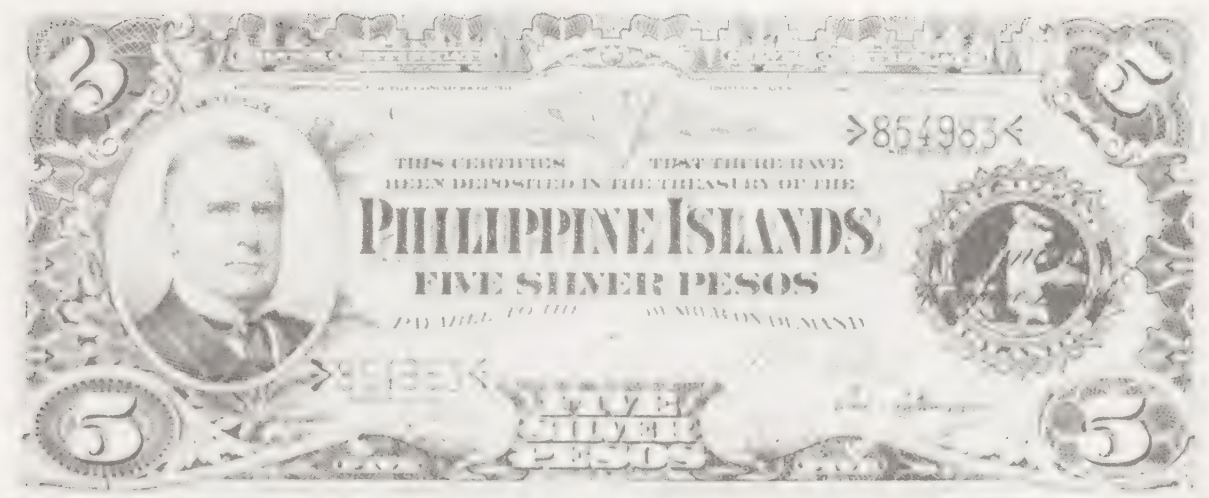
After the pacification of the Philippines at the onset of the twentieth century, the American administration felt a need for a new currency for its new territory to replace the Spanish and Mexican coins which were then still circulating. The Philippine



Commission in 1901 passed a resolution creating a "special committee to confer with competent persons and obtain suggestions from native artists, if possible, for the Philippine coins" as a preliminary step towards the adoption of a special coinage system for the Islands. Among the designs submitted were those made by Melecio M. Figueroa, "painter, sculptor and engraver and who has been referred to as the Prince of Filipino Engraving Art". His designs for the obverse — a standing native lady with flowing hair holding a hammer against an anvil with a smoking Mayon Volcano on the right background, and a sitting Filipino likewise holding a hammer with his elbows propped on an anvil, with Mayon Volcano also at the background — were finally selected for the silver (10c-1P) and copper (1/2c-5c) coins, respectively, which were immediately minted after final approval by the U.S. Congress of a Philippine coinage system on March 2, 1903. All coins have a common reverse featuring a "shield surmounted with an eagle with outstretched wings, unmistakably American", also designed by Figueroa.

It is quite puzzling that in designing the Standing Lady, Figueroa had for his model his only surviving daughter, Blanca, who was ten years old at that time. How-

*Lest this section be accused of venturing into the specialized domain of population control proponents, the term as used in this article refers to the kingdom of coins.



Silver Certificate of 1903 with Standing Lady seal design.

ever, he must have been an artist nonpareil with a keen imagination when he was able to depict what she would be when she grew to be a woman. Unfortunately, his death on July 30, 1903 prevented him from seeing Blanca blossom into full womanhood and robbed him of the chance to prove his visions.* It was nevertheless a consolation that he saw his coins circulate for a couple of months before he succumbed, a victim of tuberculosis.

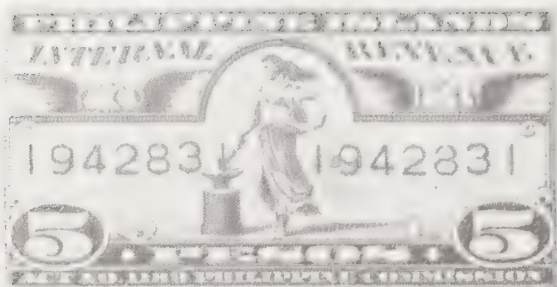
The reign of the Standing Lady was not only confined to what numismatists refer to as the U.S.-Philippine coins which continued to bear her likeness up to 1945.

*Doña Blanca Figueroa Vda. de Opinion was a special guest at the opening on January 3, 1974 of the CB Money Museum which features a Figueroa Section showing the works and biographical clippings of the engraver. Still healthy at 83, she lives in the old family house in Quiapo, brooding over the memory and partly basking in the glory of a renowned father whose life and accomplishments were again brought to the limelight through the Museum's exhibit and Barrilla.

She also appeared on the seal of the first Philippine silver certificates issued in 1903, but hers was a short-lived reign in the realm of paper notes for in 1905, a new seal design was adapted for the silver certificates.

The Standing Lady was also a familiar sight for taxpayers when she appeared in her original pose on all internal revenue forms, e.g. receipts and register books, and on denominations of P1 and above of the internal revenue stamps before WW II. Surprisingly, these forms and stamps were utilized unaltered by the Puppet Government during the Japanese Occupation of the Philippines. Though these stamps are non-numismatic items, fate must have decreed that she should reign supreme nowhere but in the kingdom of money.

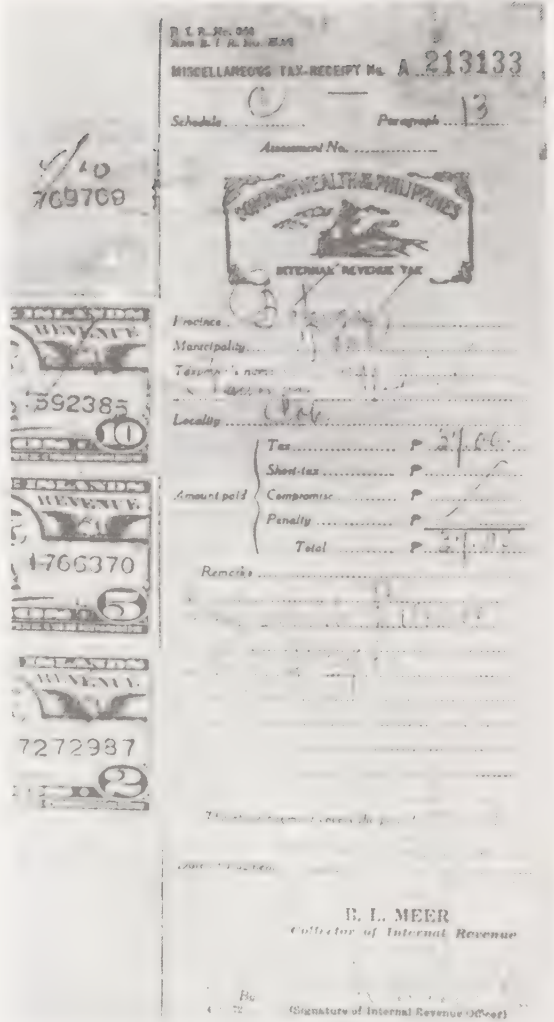
During the early days of the Japanese Occupation, the guerrillas of Cagayan Province issued their own emergency currency (cf. Barrilla, July 1975), and luck must have been with our ageless Lady. The mimeographed emergency paper notes were issued in 12 denominations (10c to P200) with an internal reve-



Insular government internal revenue stamp.

nue stamp pasted on the obverse, the currency's denomination corresponding to that of the stamp. The 20-P Iloilo emergency circulating note of 1942 has the Standing Lady crudely printed, as was customary for all guerrilla currency, on the reverse, the only instance she appeared on that side of a note or coin. Throughout the dark period of enemy control (1942-45), she served the pecuniary needs of the resistance movement, though there were instances when against her own will, she became a Lady of Doom after the Japanese Army mandated that mere possession by the Filipinos of the Cagayan, Iloilo and other guerrilla currency was punishable by death.

After the liberation of the Philippines in 1945 and the subsequent grant of independence on July 4, 1946, coins with the original pre-war designs but dated 1944 and 1945 circulated with the new Victory notes to meet the burgeoning demand for subsidiary coins. Again, the durable Standing Lady proved that in war or in peace, she could outlast the men whose portraits dominate the higher-valued currency notes. Furthermore, the fact that she was chosen to be on all silver coins and the sitting man on the lower-valued copper coins underscores the respect that was accorded her by the planners of the Philippine coinage.



B.I.R. Receipt dated April 20, 1944 with the Standing Lady on the seal.

Even after the establishment of the Central Bank, the Standing Lady's coins continued to circulate along with the newly-issued banknotes. In the early fifties, however, the high price of silver caused the Standing Lady to disappear from circulation as people hoarded their silver coins for their bullion value and their role was replaced by the fractional notes which the Central Bank issued from 1952 to 1957. Most of the hoarded coins were exported illicitly and probably went to melting pots abroad. What a tragic end to such a colorful reign!

B. I. R. Form No. 542
NEW B. I. R. Form No. 7.01

OFFICIAL REGISTER BOOK
LIBRO REGISTRADO OFICIAL

**COMMERCIAL, STOCK, AND
REAL ESTATE BROKERS**

Schedule
Taxes

Paragraph
Lanes

DATE
Fecha

BUYER
Comprador
(In case of freight, owner of goods to be transported.)
En caso de flete, propietario de las mercancías a transportar.

SELLER
Vendedor
(Owner of goods, etc.)
Propietario

VALUE OF REAL PROPERTY
Valor de Bienes Reales
Cadastral Value
Valor Catastral
Value of Real Estate
Valor de Inmuebles
Appraised Value
Valor de Avalúo

Name
Nombre

Address
Dirección

Name
Nombre

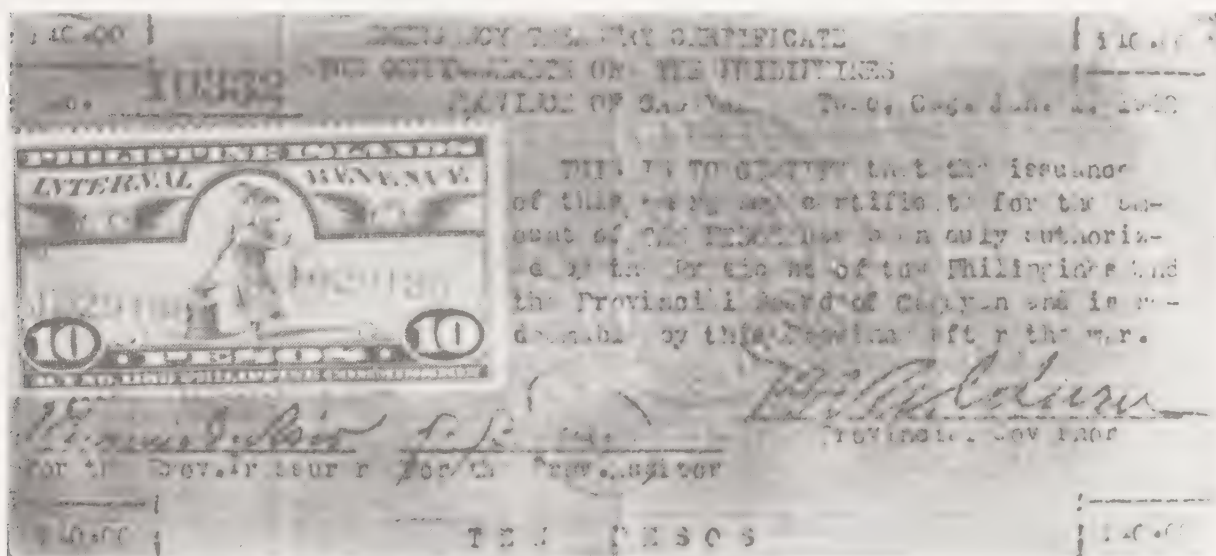
Address
Dirección

Heading of B. I. R. Register Book

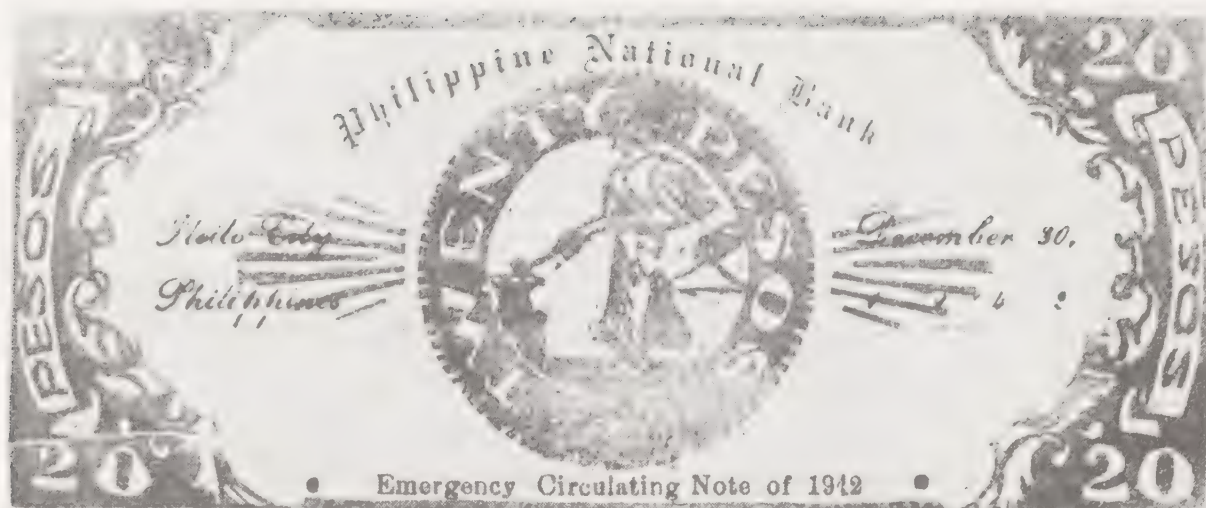
But the Standing Lady refused to die through this ignominious exit. The Central Bank, plagued by the high printing costs and frequent replacement of its fractional notes, issued in early 1959 its first series of coins — inscribed in English and dated 1958 — in denominations of 1, 5, 10, 25 and 50 centavos. The Standing Lady was resurrected as she again graced the obverses of the last three denominations up to their last issue

in 1966.

Why was she, a design from the territorial days of our country, retained on our first regular coins issued after independence? Shades of colonialism? Or perhaps, was it paradoxically the lack of coin designers among the artistically-inclined Filipinos, thus giving way to convenience in adopting her? Knowledgeable sources contended that the reasons were purely psychological — an effort to



Cagayan wartime currency with internal revenue stamp.



Iloilo Emergency Circulating Note of 1942.

make the new base metal coins bearing designs of the highly treasured silver coins acceptable to the people. At this time, the result is history.

The surge of nationalism in the late sixties signalled the gradual phase-out of the Standing Lady from Philippine "coindom" with the Filipinization in 1967 of CB coins featuring the profiles of national heroes on the obverses and inscribed in Pilipino. Her coins, however, were not removed from circulation but the subsequent confusion caused by the joint circulation of different-size coins with the same denominations compelled the Central Bank to issue Circular No. 470 dated June 10, 1975, demonetizing effective August 31, 1979 all the CB coins of the Standing Lady except the 10c piece which fortunately is of the same size as its Pilipino counterpart. Earlier, all silver coins of the 1903-1945 vintage suffered the same fate per CB Circular No. 450 dated February 7, 1975, and shall be considered demonetized effective March 31, 1979. The implication of the demonetization of these silver coins is not too

rosy for the Standing Lady and her numismatic followers, since upon being divested of their legal tender status, these coins may then be legally melted or even exported in unlimited numbers. Hence, future generations of coin collectors will surely be confronted with an acute scarcity of these series.



10¢ of 1966

Notwithstanding these reverses, the deposition of the Standing Lady from her enthronement in Philippine "coindom" is not complete and her claim even on a "pretender" basis may be carried out by her 10c CB English-inscribed coin, it being the only one in the series excluded from the demonetization order. Unless subsequently demonetized, it is estimated that it may be used for another generation, in which case the reign of the Standing Lady in our pockets may span the whole of the twentieth century. ☐

Newly Discovered Varieties of B. E. F.- B. P. I. Notes

by

Benito J. Legarda

Recently, while going through some duplicate Banco Español-Filipino and Bank of the Philippine Islands notes picked up at various local auctions, I noticed certain previously unrecorded varieties among them. Thereafter, I looked through the Central Bank Money Museum's collection, private collections and dealers' stocks, and discerned what I believe should be classified as four distinct new varieties of BEF-BPI notes. These are not random variants which would simply be rated errors but varieties which occur systematically and can be grouped by serial numbers.

THE JULIAN SERRANO NOTES

My research was triggered off by coming across a 10-peso BEF note with the signature of "Julian Serrano" as bookkeeper which had lain, unnoticed and unsuspected, gathering dust among my duplicates for some time. In Neil Shafer's standard **A Guide Book of Philippine Paper Money**, I found that this item (number 149) had as the bookkeeper's signature only "J. Serrano". Other BEF 10-peso notes that were ready to hand also carried the signature of "J. Serrano" as bookkeeper.



1908 B.E.F. 10-peso note with "Julian Serrano" as bookkeeper, proposed S. No. A149.



1908 B.E.F. 10-peso note with "J. Serrano" as bookkeeper S. No. 149

Upon looking over other holdings of BEF 10-peso bills, I found a few more with the full name of "Julian Serrano" rather than merely "J. Serrano", but they were not many, perhaps no more than 10% of those examined.

Next it had to be determined whether a systematic pattern emerged on the basis of groupings by serial numbers. The lowest numbered note signed "J. Serrano" which I know of is the one illustrated in Shafer's book with serial no. A10591.

The "Julian Serrano" note with the highest serial number I have seen is A8892. The other "Julian Serrano" notes I have seen have lower serial numbers than this, while the other "J. Serrano" notes examined have higher numbers than that illustrated in Shafer's book. An educated guess would place the change-over point at serial number A10000.

I would conclude from this that of the total of 200,000 10-peso BEF notes printed, the first 10,000 were "Julian



1908 B.E.F. 20-peso note with "J. Serrano" as bookkeeper, S. No. 155.



1908 B.E.F. 20-peso note with "Julian Serrano" as bookkeeper, proposed S. No. A155.

Serrano" notes and the rest were simply "J. Serrano" notes.

I therefore propose that this variety be recognized as number A149, with a printing of 10,000 and a rarity scale of R4.

BEF 20-peso bills are much rarer, being already classed as R4, and after going through all the collections mentioned earlier, I have found only one "Julian Serrano" note. This one has the serial number A2764, while the lowest number on the "J. Serrano" notes I have seen is A3903. The change-over point would seem to be serial number A3000. I would conclude from this that no more than 3,000 out of the total printing of 30,000 of the 20-peso BEF notes were "Julian Serrano" notes. I therefore propose that a new variety numbered A155 be recognized with a rarity scale of R5.

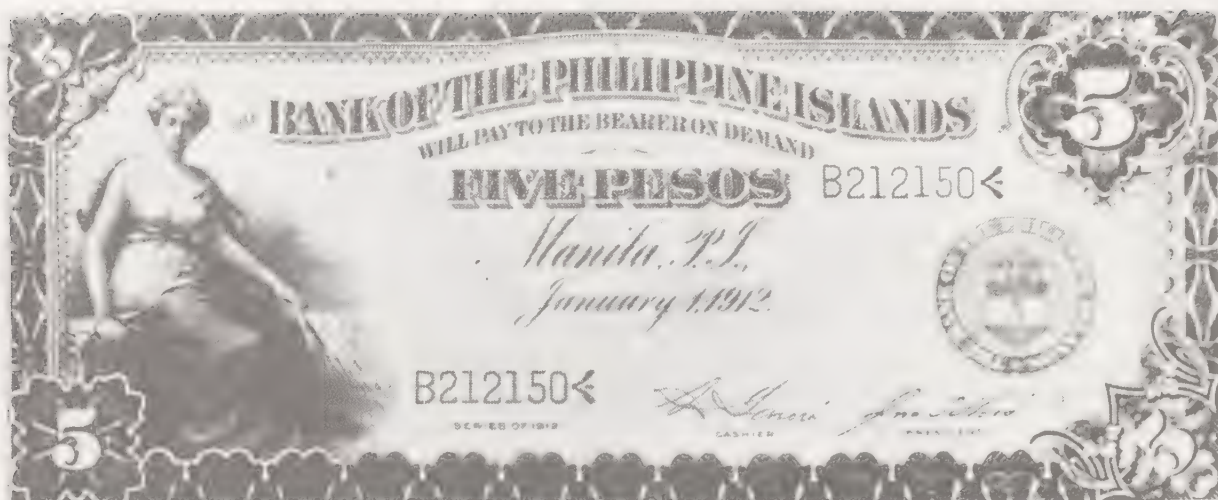
I have seen no "Julian Serrano" notes among the 5-peso BEF notes although I have examined various notes with low serial numbers down to A1492 (shades of Columbus!). As for the higher denomina-

tions (P50, P100 and P200), his name does not even appear on them.

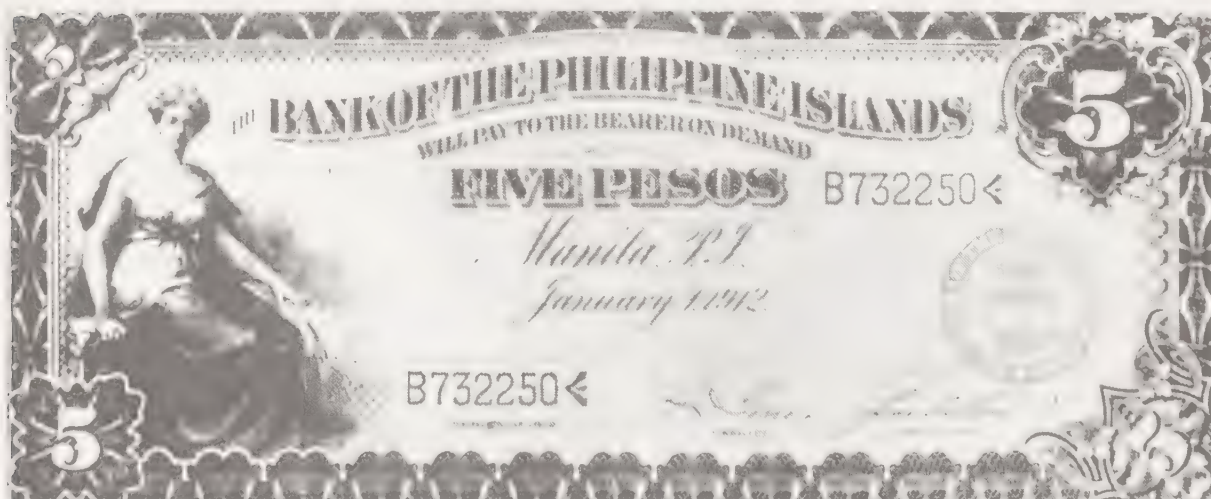
OFF-CENTER RAYS, G-H 1912 P5

The next variant is a systematic printing error involving the Garcia-Hord 1912 5-peso BPI notes, Shafer number 144. While going through the various collections of BPI Notes, it was noticed that the reddish tint on some notes colored the seated woman on the obverse while on the others it did not. Likewise, on some the seal on one side of the obverse was covered by the reddish tint while on the others it was not, leaving that area bare of color.

On closer examination, it became apparent that the reason for this difference was that the rays radiating from the bottom of this design were well-centered for some notes but off-center and shifted to the left for others. The central ray in the wellcentered sunburst covered the letters "PE" of the legend "FIVE PESOS" on the note whereas the central ray in the off-center sunburst hit the initial letter "F" of the same legend.



1912 B.P.I. Garcia-Hord 5-peso note with well-centered rays, S. No. 144



1912 B.P.I. Garcia-Hord 5-peso note with off-center rays, proposed S. No. A144.

Next it had to be determined whether there was any pattern to these variants or whether they were simply random printing errors. There were 850,000 such notes printed. The highest serial number I have seen on the notes with well-centered rays is B535308. The lowest number I have seen on the notes with off-center rays is B551860. The change-over point is probably B550,000. All notes with the off-center sunburst which I have examined had serial numbers higher than that.

It may be concluded from this that we are faced here with a systematic error amounting to a variant. The note with the well-centered sunburst would be the principal type, while the new variant would be that with the off-center rays. I therefore propose that this variant be recognized as Shafer number A144 with a printing run of 300,000. Given the ample number of notes printed for both numbers 144 and A144, no particular change in rarity scale appears called for.

COLOR VARIANT 1912 G-H P10

Some time ago, there was a stir among certain Manila dealers who claimed that there were BPI notes "with rays" and "without rays" for the same denomination and signature combination, but they were unable to give any convincing evidence for this observation. The few notes they offered to back up their claims all had rays, except that some of them were much paler than others and at the time I

presumed that they were simply faded specimens.

In looking through various higher-grade notes, however, it became apparent that this phenomenon was observable in the Garcia-Hord 1912 10-peso bills (Shafer number 150), and that the so-called notes "without rays", as the dealers called them, actually had very pale rays and represented a color change from orange-pink (brown according to Shafer) to yellow.



B.P.I. 1912 Garcia-Hord 10-peso note with orange-pink rays, S. No. 150



B.P.I. 1912 Garcia-Hord 10-peso note with pale yellow rays, proposed S. No. A150.

Again, an identification was attempted of some change-over point in the numbering which might distinguish the two, and I believe it can be found at the 180,000 level. There were 330,000 notes printed. All the notes with the orange-pink rays that I have seen have serial numbers below B180,000 while all the notes with yellow rays have numbers above B180,000. To be precise, the highest serial number I have seen on this note with orange-pink rays is B179785 while the lowest number I have seen on the same note with yellow rays has the serial number B180905. I believe, therefore, that Shafer number 150 should refer only to the notes with orange-pink rays with a printing of 180,000 and a new variety, which I propose be numbered A150, should be recognized with a printing of 150,000. Again, in view of the ample number of notes printed, no particular change in rarity scale seems called for.

COLOR VARIANT 1912 G—H P20

Another color difference was observed in the Garcia-Hord 1912 20-peso note, Shafer number 156. This one was a more subtle variant which initially was not easy to detect. (Actually, it was my wife who first noticed it.) Briefly, one variety has a red seal and numbers with a darker background tint, while the other variety has an orange seal and numbers with a lighter background tint.

In trying to segregate them, I found that the first type, which I would consider the principal type, went up to at least serial number B29910, with all other notes of this type having serial numbers lower than this. Of the second type,

which I would consider the variant, the lowest serial number I have seen is B30303 with all other specimens of this type having serial numbers higher than this. The change-over point seems to be B30000. I would surmise then that of the 40,000 printed, 30,000 belong to the principal type and 10,000 to the variant.

I therefore propose that this variant be recognized as Shafer number A156, with a printing of 10,000 and a rarity scale of R4. The principal type might well merit a rarity scale of R3.

STAR NOTES

While we are on BEF-BPI notes, a brief word is in order regarding star notes. Shafer's latest book on Philippine Guerrilla Currency has in its supplement a section on star notes. On the BPI series, he surmises that star notes were made in all likelihood for the English language issues except the first 1912 notes (i.e., Garcia-Hord) and that possibly none were made for the higher denominations because of their low mintage.

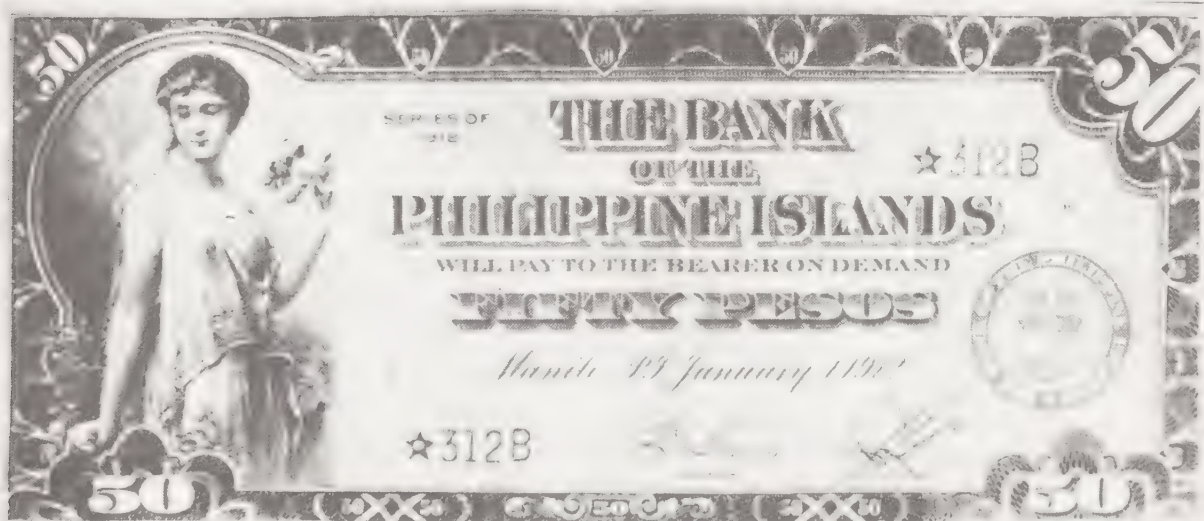
Shafer is quite correct in general in that star notes have been seen for the three lower values of the BPI series starting with the 1912 Garcia-Sendres notes. However, it can now be categorically stated that there were also star notes for the 50-peso and 100-peso denominations of the 1912 Garcia-Sendres notes, as I have come across at least one of each.

SUMMARY

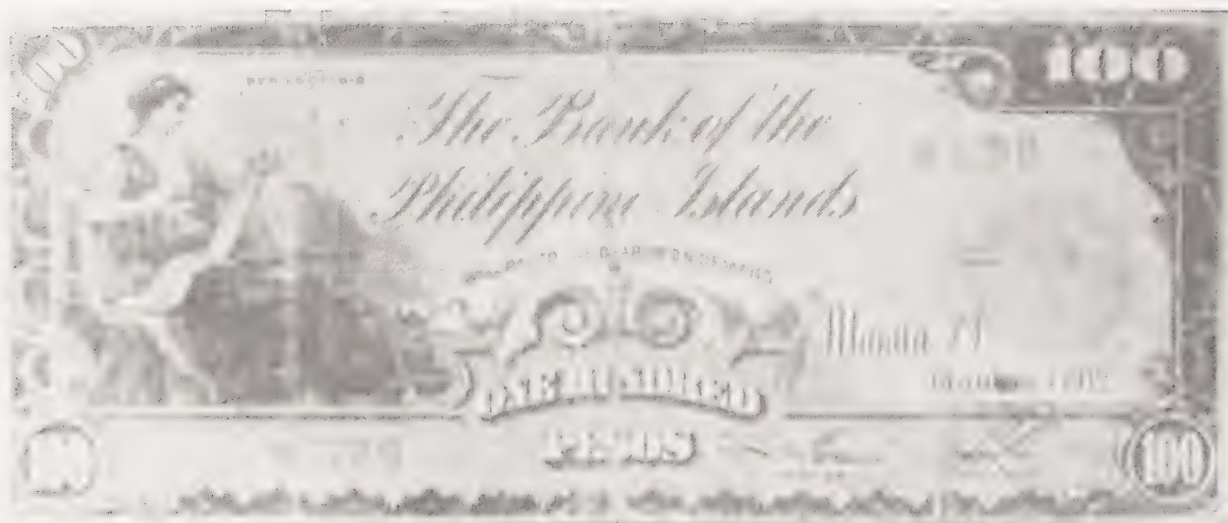
After an examination of various BEF-BPI notes, I propose that the following amendments be made to the Shafer classification:

No.	Signature Combination	Serial Number	Total Printed	Rarity Scale
A149	Julian Serrano- Orozco-Eguia	A1-A10,000*	10,000	R4
149	J. Serrano-Orozco- Eguia	A10,001*—A200,000	190,000	R3 (No change)
A155	Julian Serrano- Orozco-Eguia	A1-A3,000*	3,000	R5
155	J. Serrano-Orozco- Eguia	A3001*—A30,000	27,000	R4 (No change)
144	Garcia-Hord	B1-B550,000*	550,000	No change
A144	Garcia-Hord	B550,001*—B850,000	300,000	No change
150	Garcia -Hord	B1—B180,000*	180,000	No change
A150	Garcia-Hord	B180,001*—B330,000	150,000	No change
156	Garcia-Hord	B1-B30,000*	30,000	R3
A156	Garcia-Hord	B30,001*—B40,000	10,000	R4

*Tentative



1912 B.P.I. Garcia—Sendres 50-peso star note, S. No. 163.



1912 B.P.I. Garcia-Sendres 100-peso star note, S. No. 167 (Guy Davis Collection).

The BEF-BPI series is the only series in Philippine paper money in which a woman appears on the obverse of all denominations as an allegorical figure.

The woman in the 10-peso note is of particular historical interest because the older folk used to say that this woman looked pregnant, and many thrifty housewives kept at least one of these notes permanently in their purses believing, or at least hoping, that money with a pregnant woman portrayed on it would give birth to more money! (Presumably the engraver did not intend to portray a woman in the family way, but she is so swathed in clothes that the popular impression is understandable.)

The author's experience in unexpectedly finding new varieties of BEF-BPI notes prompts the wry reflection that this could not have happened with the older and more scholarly breed of Philippine numismatists, had they been interested in paper money. They had no catalogues to go by then, and their style was to compare numismatic objects with one another, keeping a sharp look-out for significant differences among specimens. On the other hand, this should be an incentive to readers possessing collections, and especially duplicates, of BEF-BPI notes to look through their holdings and see if their findings bear out mine. And — who knows? — they might find other variants which I may have overlooked. ☐

SAVE IN BANKS

Cleopatra

by

Dr. Josef Rosen



Cleopatra — the name and the woman have been famous and notorious for 2,000 years. Is the commonly accepted picture of this Egyptian queen a true likeness? Let it be said at once that she was certainly not the nymphomaniac, the man-devouring vamp on the throne of the Pharaohs, that one sometimes imagines her. If we want to resort to clichés, they should be used in a very different sense. Cleopatra was faithful to two men with whom she had to do, and certainly she was true to herself.

Above all, she was an exceptional woman, a notable ruler and an outstanding historical personality, from whatever angle one judges her politics and her methods, and in spite of the fact that she came to grief both as regards her intentions and her ambitions. It does not detract from her personal and historical stature that in the end she was the loser and disappeared from the scene in the struggle against Augustus, that she could realize neither her intentions nor her ambitions, since the still rich but decadent and foundering Egypt had come under the domination of the new history-making world power of Rome.

JULIUS CAESAR—A MAN, A SYMBOL

Julius Caesar, one of the greatest of the Romans, and indeed one of the greatest figures in world history, was already 53 years old when he conquered Alexandria and Egypt in 48 B.C. In the course of an incredibly bold campaign he secured them for Rome and put Cleopatra back on the throne — and in turn was conquered by Cleopatra. A man like Caesar could not be seduced; the woman who could win him and hold him for months on end must have had very special qualities. The characteristics of a vamp or a playgirl would certainly not have sufficed. Cleopatra VII, born in 69 B.C., was at that time scarcely 20 years of age. She bore Caesar a son whom she was permitted to call Ptolemy Caesar. Later, under the name of Ptolemy XV, he ruled with his mother, in accordance with the laws governing the Egyptian succession, which prescribed a masculine co-regent. Cleopatra followed her intermittent lover and constant protector to Rome. She took up residence in the Eternal City in the September of 46 B. C. and left in April 44 B.C. On the Ides (15th) of March 44 B.C., Caesar was murdered.

MARK ANTONY – TRIUMVIR

Then came the hour of Mark Antony, a soldier and a bon viveur. He was a faithful follower and friend of Julius Caesar, revenging his dastardly assassination, being at the time in complete accord with Caesar's young great-nephew and adopted son, Octavius. The conspirators were vanquished and destroyed. There followed the Triumvirate – today one might call this three-man rule a Troika, to use a Russian term. The victorious Triumvirate, Mark Antony, Octavius and Lepidus, divided the Roman Empire among themselves. Soon came – as was inevitable – an argument between Octavius (later known as Augustus) and Mark Antony, in the course of which Lepidus was eliminated. One might almost say that the struggle for the Roman and Eastern world followed an inexorable course through the inevitable overthrow of Mark Antony, the predestined victory of Augustus, creator of Imperial Rome, and Rome's victory over the Orient.

CLEOPATRA – THE QUEEN

Who was this Cleopatra who was able to bind to herself men like Julius Caesar and Mark Antony? Who was this woman about whom William Shakespeare and in modern times Bernard Shaw – to name the two greatest of many playwrights – have written dramas which are produced again and again?

In the course of the past twenty centuries innumerable studies of Cleopatra have been made, for and against her, in the shape of novels, legends, burlesques,

operas, and, last but not least, films, silent and black-and-white, talkie and coloured. Television has also made use of her. Most people will naturally recall the film with Liz Taylor as Cleopatra. Whether this magnificent beauty did justice to the original is another question. In any case Cleopatra was no beauty in the conventional sense of the word. In the two-part film with Liz Taylor in the role, the first concerned her relationship with Julius Caesar, the second was dedicated to her affair with Mark Antony and its tragic ending.

The tragic element in her story has always attracted writers. One of the earliest modern plays on this theme was written by Hans Sachs, 1560. Naturally Cleopatra makes her appearance in Handel's opera, "Julius Caesar" (1724). In a special study, published before World War I, it was stated that between 1540 and 1905 there were no fewer than 127 stage plays with Cleopatra in the main part – and the list was certainly not complete – namely 77 dramas, 45 operas and 5 ballets. But what is this compared with the grandiose dissemination by cinema and television? The fascination which this woman has radiated for as many as two thousand years must have been unusually strong in her lifetime, and it continues up to this very day.

The name Cleopatra means "famous on account of her father", which in reality turned out to be far from the truth. Her father, Ptolemy XII, in fact contributed little or nothing to the fame of his daughter. After the death of Alexander the Great (13th of June 323 B.C.) his successors divided the Macedonian empire among

themselves. Ptolemy I cut for himself Egypt and something more from the rich cake of the Alexandrian dominions, and thereby became founder of the Ptolemaic dynasty. The reigning queens of that period all bore the name of Cleopatra, our Cleopatra being the seventh in the succession as well as the last. Her son, Caesarion as he was called, born 47 B.C., was the nominal co-ruler of Egypt from 44 B.C., and was known as Ptolemy XV — he was also the last. After his own victory and the suicide of Cleopatra, Octavius caused him to be slain. He was in fact an authentic son of the great Caesar, and as such a potential danger. On the death of mother and son, the dynasty of the Ptolemies became extinct.

MARK ANTONY AGAINST AUGUSTUS

It would be too great a simplification to assume that Mark Antony simply succumbed to the feminine wiles and malice or to the charm of an unusual oriental deceiver, as if, being her slave, he was completely under her spell. During the years in which he was in bondage to Cleopatra he was able on several occasions to break free from her for a long period. Certainly Mark Antony was a sensualist and a gourmet, but he was not only that. One must not forget that history, romances and scandalous anecdotes are mostly written by those who side with the victor. They represent the latter's version of the events, publish his propaganda, and, as one would put it today, constitute his public relations. The Romans — above all Augustus — were past masters of this

never easy and not always elevated art. Mark Antony was skilled in sizing up and judging a situation, but not as good as Octavius. He was not Octavius' equal. But he was fully aware of the economic and military potential with which Egypt presented him in the struggle with Octavius. Antony realized that he could only take up the struggle if based on the Egypt of Cleopatra and on the Judaea of Herod. Thus his two chief confederates were people of very different character, and they hated each other like poison. Cleopatra regarded Judaea, including the bordering region of Arabia, as an integral part of the Ptolemaic kingdom. Naturally, no good could come of this. And—it must be repeatedly emphasized — Rome simply was the stronger power, Octavius the more seasoned politician, the greater statesman.

MARK ANTONY MARRIES CLEOPATRA

The triumvirate of 42 B.C., which was again prolonged for five years in 38 B.C., was an uneasy arrangement, again and again disturbed by strife and with difficulty restored to balance. In consequence, an open and final struggle was bound to ensue. Octavius stood for Rome. Mark Antony now openly and unequivocally relied on the East, which he already possessed, to acquire also Rome and the West. About the year 36 B.C. he married Cleopatra. According to Roman law he was unquestionably committing illegal bigamy since he was still married to the sister of Octavius. However, according to Hellenic-Eastern dynastic law, a ruler was allowed to contract a second marriage of this kind.

There were precedents for it. Cleopatra became, through Ptolemaic marriage ritual, the lawful wife of Mark Antony — in Egypt. Already in the year 40 B.C., she had borne him two children, twins. Mark Antony legitimised them after the official marriage, and the proud parents gave them the names Alexander Helios and Cleopatra Selene. A third child was born of the marriage in 36 B.C., and he was named Ptolemy Philadelphos. Thus, Cleopatra was the mother of four children, counting Caesarion.

ROME AT WAR AGAINST CLEOPATRA

There is no need to describe in detail the various belligerent and political events and intrigues in West and East. Suffice it to say that in 32 B.C. Rome officially declared war on Cleopatra, and on her alone. Octavius had previously declared that he had no desire for a civil war. However, Cleopatra's political and personal mistakes in the past years, together with the bungling and failures of Mark Antony, had played more and more into Octavius' hands. In the following two years he conducted the war nominally against Cleopatra, but in fact against Mark Antony; in name and also in reality it was the Ptolemaic war, the West against the East. The Ptolemaic kingdom and world dominion were at stake. The outbreak of the war relieved the tension which had been building up in the world of the Mediterranean for a decade. Mark Antony failed. He had lost elan and dynamic just as Cleopatra had lost her cunning.

THE WEST IS VICTORIOUS

On the 2nd of September 31 B.C., Mark Antony was decisively defeated in a sea battle at Actium (Epirus). It was his final defeat before the end of his life. The effect was devastating. Cleopatra at once took flight, alone. In battles and defeats she certainly did not show her strong side. When he saw that all was lost, Mark Antony went through Syria to Egypt. He took his life in Alexandria on the 1st of August 30 B.C., dying in the arms of Cleopatra. Cleopatra did not at once give up the struggle neither for herself nor later for her children. Her attempts to come to an agreement with Octavius were doomed to failure; from the start they were hopeless. Augustus wanted and received her kingdom together with what at the time was exceedingly important to him — since he was in financial straits — her immense wealth, the Egyptian Treasury. In this hopeless situation, and knowing that she would be taken to Rome, the Egyptian queen felt she had no alternative but of her own free will to follow Mark Antony to death. She chose to commit suicide according to established Egyptian art and tradition by means of a poisonous asp or Uraeus, the sacred animal of the Sun-God Ra, which gave her the deadly sting. She preferred this kind of death to life as the prisoner of Octavius who would have led her in triumph through Rome. This happened on the 12th of August 30 B.C. Cleopatra was 39 years old. Her friendship and later her married life with Mark Antony had lasted 15 years. The kingdom of the Ptolemies vanished. Egypt became a Roman province. □

(Ed's Note: This article is reprinted from *Bulletin*, Autumn 1974 with the permission of the publishers — Credit Suisse Economic Department, Zurich.)

Women on Coins

by

Angelita G. Legarda



Fig. 1

Women have appeared on coins for more than two thousand years. The ancient Greeks minted beautiful coins, usually with religious significance and featuring the deities or mythical divinities. The different city-states producing coins had their respective favorites, but most of the mythological deities were portrayed at one time or another. As Barclay Head comments: "All through the history of free and independent Greece, and even until the death of Alexander the Great, the main object of the coin-type

was to place before the people an ideal representation of the divinity most honoured in the district in which the coin was intended to circulate. No tyrant, however despotic, no general, however splendid his achievements by land or sea, no demagogue, however inflated his vanity, ever sought to perpetuate his features on the current coin." Thus we have coins portraying the goddesses Athena, Artemis, Kybele, Hera, Demeter, Nike, Tyche, Persephone, and many others.

As time went on, rulers began to feel that they too could be immortal. Alexander the Great is thought to be the first ruler to put his portrait on a coin, but, perhaps to avoid offending the gods, his coin portrait appears as an idealized one said to resemble the head of Hercules. With this break in tradition, other rulers followed the example and it was to be expected that their wives would get the idea too and want to be immortalized in the same way.

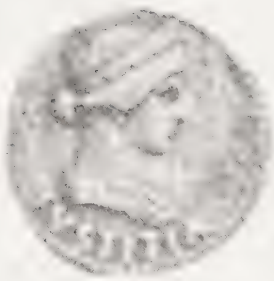
As far as we can tell, Arsinoe II, queen of Ptolemy II of Egypt, who reigned from 285-246 B.C., may have been the first woman to get her portrait on a coin. If there was any hesitation about offending the gods by such an act, it was solved easily and simply by deifying Arsinoe II on her death in 270 B.C. As a result, portraits of subsequent queens on coins – perhaps to play it safe—bear a curious resemblance to that of Arsinoe II! (Fig. 1)

The ancient Romans, for their part, were no less religious than the Greeks, and continued the practice of honoring the deities and portraying personifications of virtues on their coins. However, the Romans seemed more down-to-earth than the Greeks. Their tastes inclined more to the realistic than to the idealistic, and this was reflected in their coinage as well. The Roman emperors were quite willing to have their women share the numismatic stage with them but clung to a realistic style of portraiture, often to their disadvantage aesthetically but definitely to the advantage of today's historians. Judging from the number of women portrayed on ancient Roman coins, one could suspect

that the women of the era were indeed the “power behind the throne”! Undoubtedly in many cases, they were a force to contend with. Many were murderesses, not hesitating to kill their own sons or husbands to improve their political positions. Not surprisingly, many were murdered themselves! Still, the ordinary Roman citizen could obtain his inspiration from the deities personified on the reverses of the coins: Justice, Piety, Abundance, Victory, Health, Equity, Peace, Patience, Hope, etc.

After the fall of the Roman Empire and the end of the Byzantine period, women practically disappeared from the numismatic scene. An occasional consort or ruler of a fiefdom might issue coins with her name or initials, but for the most part throughout the Middle Ages women remained inconspicuous in the coinage. (Some women of today would be quick to point out that this period was appropriately known as “The Dark Ages”!)

It was not until the late Reformation or early Renaissance, with the rise in popularity of the large silver coin known as the *thaler*, that women began to reappear on coins. During the so-called “Baroque” period the popularity of religious themes gave rise to many coins portraying the Virgin Mary, an occasional female saint, e.g. St. Elizabeth, (No. 86) and St. Anne, and even lesser known saints such as St. Walburga, St. Justina, and St. Regula. The latter can hardly be classified as a portrait coin since the poor woman is portrayed holding her own head after she was beheaded! (No. 88)



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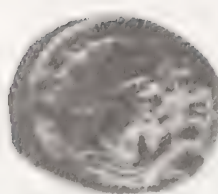
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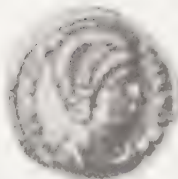
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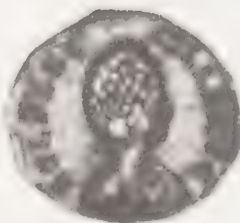
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As a rule, one had to be a reigning monarch to get one's portrait on a coin. For others, the only way to be portrayed on a coin was to marry a ruler, give birth to one, or to die. Thus there are talers for the deaths of Electress Sophia of Brunswick-Luneberg, mother of George I of England, in 1714; Wilhelmina Carolina, wife of George II, in 1737; Maria Amalia of Hesse-Cassel, wife of Karl I, in 1711; and Anna Dorothea, Abbess of Quedlinburg, in 1704 (No. 114). Charlotte Sophie of Wittgenstein got herself on a taler of Wied by marrying Christian Ludwig in 1762 (No. 123), and Elizabeth Amalia Frederica, countess of Isenburg, made it twice on talers of Solms: her wedding in 1738, and her death in 1748. Louise Eleonore, duchess of Saxe-Meiningen, was the lucky one: her portrait appeared on a coin commemorating not her own demise but that of her husband, George. (No. 133). Mary of Burgundy rated her taler by mar-

rying Emperor Maximilian in 1506 (No. 89), while Amalie Frederika of Baden-Durlach got herself on a gold ducat by giving birth to twins in 1776.

That women were indeed capable of ruling is evidenced by the coins portraying queens and empresses. Paintings of the past centuries are inaccessible for most private collections, but almost any collector can acquire his own portrait gallery of famous women rulers on coins, e.g. Elizabeth I of England, Mary, Queen of Scots, Christina of Sweden, Empress Maria Theresa, Queen Victoria, and the empresses of Russia. During the 18th and 19th centuries, one might have said, judging from the reigning monarchs portrayed on coins, that women indeed ruled most of the world. Maria Theresa ruled over an empire that included Austria, Hungary, Bohemia, etc. and her effigy in



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varying versions appeared on the coinage of all the lands comprising her empire. So popular did her image and her 1780 taler become that well on into the 20th century it was still an acceptable coin in some countries, and it is still being struck today. The large-bosomed empresses of Russia dominated the Russian numismatic scene for many years, and Victoria of England's long reign over a vast colonial empire makes it possible for us to follow her development from youth to old age in coin portraiture.

Although living women portrayed on coins were limited to reigning queens and empresses during the last century, it is interesting to note that women continued to occupy the numismatic scene albeit in symbolic or allegorical form.

Even in modern times, Liberty, Peace, Victory, and Justice are represented by a female head or figure. Many countries today also choose to represent their people by featuring anonymous or idealized native women.

In the twentieth century, women are still outnumbered by men in coin portraiture, but an interesting development is occurring in numismatics. For the first time in history we are seeing women depicted or commemorated on coins not because they are rulers or descendants of rulers, but because of their achievements and significant contributions in their respective fields of endeavour. Thus, Poland has honored Madame Curie with a commemorative coin, Kaethe Kollwitz and Rosa Luxembourg have each been honored with commemorative coins of East Germany, "Josefita" — Josefa Ortiz de Dominguez — the only woman ever por-



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trayed on a coin of Mexico, was the wife of the Spanish colonial governor of Mexico at the time of the revolution, and is honored on the circulating five-centavo coin for her role in that historic event. By coincidence, the Philippines' Melchora "Tandang Sora" Aquino, who played a similar role to Josefita's in the Philippine revolution against the Spaniards, is given recognition by her country also on a circulating five-centavo coin. Israel has honored Henrietta Szold with a fittingly symbolic portrayal on a much-sought-after commemorative coin. If this practice were to become a trend, future generations would be made aware of the real achievements of "Woman Power"!

Below we offer a tentative checklist of "Women on Coins" for topical collectors. In the list we have included only women who were or are actual persons, and whose portraits have appeared on coins. The list does not include women who issued coins or whose names appear without portraits. As a gesture against male chauvinism, we have excluded women who appear on conjugate busts where the male is in the foreground. However, in appreciation of woman's eternal role, we have included women portrayed with their children.

TENTATIVE CHECKLIST

1. Berenice I, wife of Ptolemy I Soter. On coin issued by Ptolemy II of Cyrenaica. 323-285 B.C. Octadrachm of 258 B.C.
2. Berenice II, wife of Ptolemy III of Egypt (246-221 B.C.) and widow of Lysimachus.
3. Arsinoe II, sister and wife of Ptolemy II of Egypt, 285-246 B.C.
4. Queen Philistis, wife of Hieron II, Syracuse, Sicily, 275-216 B.C.
5. Cleopatra I (as Isis), on coin of Ptolemy IV, 222-204 B.C.
6. Arsinoe III, wife of Ptolemy IV Philopate, ca. 221-203 B.C. on Octadrachm of Ptolemy V, 204-181 B.C.
7. Cleopatra, sister of Antiochus IV Epiphanes, 175-164 B.C.; widow of Ptolemy V.
8. Cleopatra, mother of Antiochus VIII, Seleucid King, 121-96 B.C.
9. Laodice, attributed to be mother of Mithradates IV, Eupator, regent of Pontus, 120-113 B.C.
10. Iotape, wife of Antiochus IV of Commagene, 38-72 A.D.
11. Pythadoris, daughter of Polemo I and queen of Pontus, ca. 8 B.C.-22 A.D.
12. Antonia Tryphaena, daughter of Polemo I, queen of Pontus, 22-49 A.D.
13. Fulvia, first wife of Mark Antony.
14. Octavia, second wife of Mark Antony and sister of Octavian.
15. Cleopatra of Egypt (VII), 52-30 B.C.
16. Cleopatra Selene, daughter of Cleopatra and Mark Antony; wife of Juba II of Mauretania, 25 B.C.-23 A.D.
17. Livia, wife of Tiberius Claudius Nero, then of Augustus; mother of Tiberius and Nero Claudius Drusus.
18. Julia (39 B.C.-14 A.D.), daughter of Augustus; married to Marcellus, then to Agrippa, then to future emperor Tiberius.
19. Antonia (36 B.C.-37 A.D.), younger daughter of Mark Antony and Octavia; wife of Nero Claudius Drusus; grandmother of Caligula.
20. Agrippina Senior (15 B.C.-33 A.D.), daughter of Agrippa and Julia; wife of Germanicus; mother of Caligula.
21. Caesonia, 4th wife of Caligula.
22. Agrippina Junior (16-59 A.D.), eldest daughter of Germanicus; mother of Nero.
23. Octavia (40-62 A.D.), daughter of Claudius and Messalina; first wife of Nero.
24. Poppaea Sabina, second wife of Nero.
25. Julia Titi, daughter of Titus; lived with Domitian as his wife.
26. Domitia Longina, wife of Domitian.
27. Plotina, wife of Trajan.
28. Marciana, sister of Trajan.
29. Matidia, daughter of Marciana; mother-in-law of Hadrian.
30. Sabina, wife of Hadrian.
31. Faustina Senior, wife of Antoninus Pius.
32. Faustina Junior (161-175 A.D.), wife of Marcus Aurelius.
33. Lucilla, eldest daughter of Marcus Aurelius & Faustina Junior.
34. Crispina, wife of Commodus.
35. Manlia Scantilla, wife of Didius Julianus.

36. Didia Clara, daughter of Didius Julianus.
37. Julia Domna (193-211 A.D.), 2nd wife of Septimus Severus; mother of Caracalla and Geta.
38. Plautilla, wife of Caracalla.
39. Julia Paula, 1st wife of Elagabalus.
40. Aquilia Severa, 2nd wife of Elagabalus.
41. Annia Faustina, 3rd wife of Elagabalus.
42. Julia Soemias, mother of Elagabalus.
43. Julia Maesa, sister of Julia Domna; mother of Julia Soemias; grandmother of Elagabalus and Severus Alexander.
44. Orbiana, wife of Severus Alexander.
45. Julia Mamaea, daughter of Julia Maesa; mother of Severus Alexander.
46. Paulina, wife of Maximinus.
47. Tranquillina, wife of Gordian III.
48. Otacilia Severa, wife of Philip I.
49. Herenia Etruscilla, wife of Trajan Decius.
50. Cornelia Supera, wife of Aemilian.
51. Mariniana, wife of Valerian.
52. Salonina, wife of Gallienus; mother of Valerian II and Saloninus.
53. Dryantilla, probably wife of Regalianus.
54. Severina, wife of Aurelian.
55. Zenobia, ruler of Palmyra, conquered by Aurelian.
56. Magnia Urbica, wife of Carinus.
57. Galeria Valeria, daughter of Diocletian; 2nd wife of Galerius.
58. Constantia, half-sister of Constantine and wife of Licinius.
59. Helena, mother of Constantine the Great.
60. Fausta, daughter of Maximianus and wife of Constantine.
61. Theodora, step-daughter of Maximianus and 2nd wife of Constantius I
62. Aelia Flaccilla, 1st wife of Theodosius; mother of Arcadius and Honorius.
63. Euxodia, wife of Arcadius.
64. Galla Placida, daughter of Theodosius I; half-sister of Arcadius and Honorius.
65. Eudocia, wife of Theodosius II.
66. Pulcheria, daughter of Arcadius and Eudoxia; reigned as Empress.
67. Licinia Eudoxia, daughter of Theodosius II and Eudocia.
68. Honoria, daughter of Constantius III and Galla Placida.
69. Verina, wife of Leo I; mother-in-law of Zeno.
70. Euphemia, daughter of Marcian; wife of Anthemius.
71. Ariadne, elder daughter of Leo I and Verina.
72. Zenonis, wife of Basiliscus and mother of Marcus.
73. Irene (797-802 A.D.), mother of Constantine VI, wife of Leo IV.
74. Theodora and Thecla mother and sister of Michael III, Byzantine emperor, 842-56.
75. Cenethrith, wife of Saxon King Offa of Mercia ca. 760.
76. Empress Matilda, daughter of Henry I of England and rival claimant against Stephen for the English throne; ca. 1135-1154.
77. Urraca of Spain, sister of Alfonso VI, 1109-26.
78. Sophia, wife of Albert the Bear, Margrave of Brandenburg, 1134-70.
79. Beatrix, wife of Frederick I of Franconia (1152-90).
80. Sophia, Duchess of Brabant, regent for Henry of Hesse, 1247-84.

81. Beatrix III, Abbess of Quedlinburg, 1286-1308.
82. Blanche of Castile, regent; mother of Louis IX, 1226-29.
83. Anne of Brittany, 1498.
84. Queen Isabel I of Spain, 1479-1504.
85. Bona of Savoy, regent for Giangalazzo Maria Sforza Milan, 1476-81.
86. St. Elizabeth on a 1502 Hesse taler.
87. St. Justina on a gold sardo of Nicholas de Ponto, Venice, 1578-85.
88. St. Regula (with Sts. Felix and Exuperantius), on one of oldest Swiss talers, Zurich, 1512.
89. Mary of Burgundy, on a Show taler, 1506, commemorating her marriage to Holy Roman Emperor Maximilian.
90. Marguerite de Foix, Marchioness of Saluzzo, Italy, ca. 1503-16.
91. Mary, Queen of Scots. 1542-67.
92. Charlotte de la Marck, wife of Henri de la Tour d'Auvergne, Marechal de Turenne, 1591-94.
93. Isabelle of Brabant (with Albert), 1598-1621.
94. Elizabeth I, England, 1558-1603.
95. Mary Tudor of England, 1553-4 (with Philip, 1554-8).
96. St. Anne, Bohemia ducats, 1627-46.
97. Queen Mary of England, 1689-94 (with William).
98. Sophia, regent for Peter I, Russia, 1682-89.
99. Cristina of Sweden, 1632-54.
100. Maria Ana of Austria, second wife of Felipe II, 1649, (also with son Carlos of Milan).
101. Maria Teresa, daughter of Felipe II, on her marriage to Louis XIV of



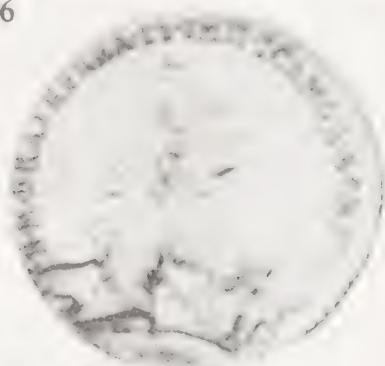
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EMPRESSES OF RUSSIA



1704 Taler. D-2123. On the Death of the Dutchess. Obverse: Bust of Dutchess. Reverse: Her figure floating above Salzthalam castle with crown on cushion in foreground.

- France, 1660 (Jeton).
102. Maria Cristina (and son Charles Emmanuel), Savoy, Italy, 1638-48; on gold quadrupla 1640.
 103. Anna Sophia, Abbess of Quedlinburg, 1675.
 104. Marie Countess of Neuchatel, Switzerland, 1694-1707.
 105. Ulrica Eleonora, Sweden 1719-20.
 106. Catherine I, Russia, 1725-27.
 107. Anna Ivanovna, 1730-40.
 108. Elizabeth Petrovna. 1741-62.
 109. Catherine the Great, 1762-96.
 110. Mary I, Portugal, 1786-1805.
 111. Anne of England, 1702-14.
 112. Catharina von Bora, on a show taler of Gotha, 1717; (wife of Martin Luther).
 113. Elizabeth Julianne, death taler 1704; Brunswick-Wolfenbuttel duchy; (wife of Anton Ulrich).
 114. Anna Dorothea, abbess of Quedlinburg, 1685-1704; on a death taler, 1704.
 115. Maria Amalia of Hesse-Cassel, wife of Karl; on a death taler, 1711.
 116. Sophia, electress; Brunswick-Luneberg; duke's mother, commemorative taler on her death, 1714; mother of King George I of England.
 117. Christine Charlotte, regent, Brandenburg-Ansbach, 1723-29.
 118. Wilhelmina Carolina, Brunswick-Luneberg taler, on her death, 1737; wife of King George II.
 119. Elizabeth Amalia Frederica, countess of Isenburg, on her wedding to Uristinov August, Solins, Taler 1738.
 120. Anna Amalia of Brunswick, mother of Karl August, Saxe-Weimar 1758-75; Thaler 1763.
 121. Aemilia, Duchess of Schwarzburg-Rudolstadt
 122. St. Walburga, on a 1757 Sede Vacante Taler of bishopric of Eichstadt.
 123. Charlotte Sophie of Wittgenstein, Wied wedding taler 1762, married Christian Ludwig.
 124. Crown Princess Amalie Frederika, Baden-Durlach, on ducat commemorating birth of twins, 1776.
 125. Empress Maria Theresa, 1740-80.
 126. Johanna Elizabeth von Holstein, Gottarp, Dowager Princess Regent (1747-52) of Anhalt-Zerbst, death taler 1760.
 127. Frederika Louise of Brandenburg-Ansbach, 1729 taler.
 128. Wilhelmina of Brunswick-Luneberg, 1/2 species thaler 1737.
 129. Mary of England, Regent for Wilhelm of Hesse-Cassel, 1760-64.



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130. Dorothea Wilhelmina, 3rd wife of Christian August of Solms. Death taler 1754.
131. Maria Carolina, wife of Ferdinando IV, Naples and Sicily, piastra 1772. On the birth of the princess, piastra 1791.
132. Maria, Regent of Hanan-Munzenberg, 1760-64; on a 1764 taler.
133. Louis Eleonore, duchess of Saxe-Meiningen; ND taler on the death of her husband, George Huzof (1782-1803).
134. Lady Godiva; Coventry, England Token
135. Queen Liliuokalani, Hawaii.
136. Princess Kaiulani, Hawaii.
137. Isabel II, Spain, 1833-68.
138. Marie Louise of Austria, Duchess of



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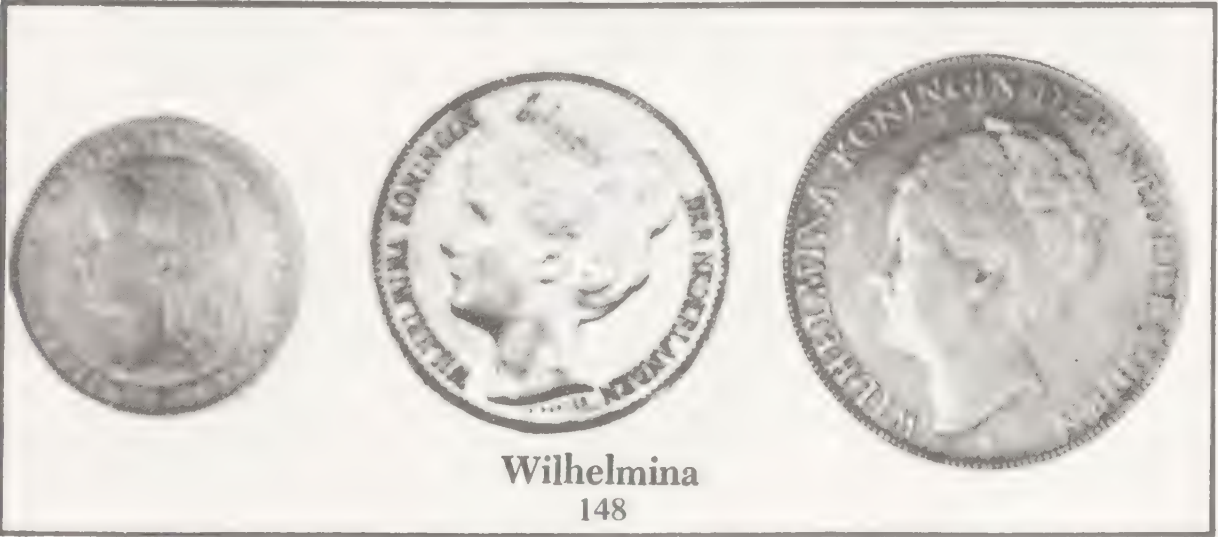
- Parma and Tuscany, 1815-47.
139. Maria II, Portugal, pretender, 1828-34; queen, 1834-53.
140. Elisa Bonaparte (with Felix Facciocchi), 1805-14, Lucca.
141. S.M. Ranavona III, Madagascar, 1883.
142. Ranavalomanjaka III, Madagascar, 1895.
143. Queen Therese, wife of Ludwig I of Bavaria, 1825-48
144. Victoria of England, 1837-1901.
145. Empress Alexandra Fedorovna of Russia, wife of Nicolas I, with her children, 1836.
146. Queen Mary of Roumania, wife of Ferdinand I, 1914-27.
147. Queen Elizabeth II of England
148. Wilhelmina, 1890-1948.
149. Juliana of the Netherlands.
150. Charlotte of Luxembourg.
151. Princess Margrethe, 1958.
152. Princess Anne-Marie, 1964.
153. Princess Benedikte, 1968.
154. Sirikit of Thailand.
155. Salote Typou III of Tonga.
156. Melchora Aquino.
157. Madame Curie.
158. Kaethe Kollwitz.
159. Rosa Luxembourg.
160. "Josefita", Mexico; Josefa Ortiz de Dominguez, wife of Spanish colonial governor of Mexico at time of the revolution.
161. Princess Grace of Monaco.



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Victoria
of England
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Wilhelmina
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141



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NATIONAL MUSEUM
Kuala Lumpur, Malaysia

July 11, 1975

Mrs. Angelita G. Legarda, M.D.
Numismatic Consultant
Central Bank Money Museum
Manila, Philippines

Dear Mrs. A.G. Legarda:

I am directed to refer to and to thank you for your letter dated June 30, 1975 and am pleased to know that you are helping us in this way and also for the common good to disseminate numismatic interest in this part of the world.

I have another request to make and that is if you could send us copies or photo copies of any articles regarding "Sulu Coins". We are also interested in getting a copy of "The Philippine Numismatic Monographs" No. 11, Manila, October 1955.

Your cooperation in this matter is greatly appreciated and hoping to hear from you soon.

Yours sincerely,

(SGD.) MOHD. KASSIM BIN HAJI
ALI

Ag. Curator Education Service

DE NEDERLANDSCHE BANK N.V.
AMSTERDAM

March 26, 1975

Money Museum
Central Bank of the Philippines
Manila, Philippines

Dear Sir:

With many thanks we acknowledge the receipt of the first issues of this quarterly bulletin of your Museum.

We appreciate it very much that you have inserted our address into your mailing list for **Barrilla**.

Very truly yours,

(SGD.) Chief General Secretariat

INTERNATIONAL PHILIPPINE
PHILATELIC SOCIETY
Manila

July 15, 1975

Central Bank of the Philippines
Roxas Blvd., Manila

Dear Sir:

We would like to know if there are any restrictions regarding re-publication of materials found in the **Barrilla**, the Central Bank Money Museum Quarterly.

A coin and currency section will be a new feature in our future issues of the IPPS Newsletter and it would be helpful if you could include us in your mailing list for all future press and information releases.

Sincerely,

(SGD.) FRANK R. STANFIELD
Chairman

CENTRAL BANK OF CYPRUS
P.O. Box 1087
Nicosia

June 30, 1975

Dr. Benito Legarda
Central Bank of the Philippines
Money Museum
Manila

Dear Dr. Legarda:

We acknowledge with thanks receipt of your **Barrilla**, the Central Bank Money Museum quarterly.

Please accept our congratulations for this interesting and informative publication, which covers the numismatic field of your country; and our best wishes for further success.

Yours sincerely,

(SGD.) PH. C. CHRISTODOULOU
Cashier

THE SOCIETY FOR INTERNATIONAL NUMISMATICS
California, U.S.A.

June 16, 1975

Dr. Angelita G. de Legarda
Executive Editor
Central Bank Money Museum
Manila, Philippines

Dear Dr. Legarda:

Just received the much looked for Vol.

I No. 1 **Barrilla** quarterly; this along with Vol. II April 1975, No. 2.

Dr. Legarda, I am deeply appreciative of your kind attention to our library needs. A million thanks for the Vol. I No. 1

Your photograph in "Calcoin News" displays a delightful personality. Hope you received the copy I airmailed to you.

Yours sincerely,

(SGD.) MELVIN J. KOHL
Director
Bureau of Archives
(Library Department)

DEPARTMENT OF PUBLIC
INFORMATION
Manila

April 30, 1975

Dr. Benito Legarda, Jr.
Deputy Governor
Central Bank of the Philippines

Dear Dr. Legarda,

We would like to thank you for sending us the first four issues of **Barrilla**, the Central Bank Money Museum quarterly

Very truly yours,
FOR THE SECRETARY:

(SGD.) ALFONSO RAQUEL, JR.
Executive Assistant

Museum News & Notes

SIGNIFICANT ACQUISITIONS

The Money Museum now has a complete set (from 1908) of the extremely rare Banco Español Filipino and Bank of the Philippine Islands banknotes, including varieties previously unrecorded. The notes are now on permanent display in the Paper and Banknote Section of the Museum.

Some 128 guerrilla emergency currency notes have been added to the Museum Collection, including some notes from Bohol, Cagayan, Samar, Leyte, Mindanao and others.

The Museum's collection of U.S. coins has been enhanced by acquisition of some U.S. colonial coins, a 1798 "Flowing Hair" Dollar, an 1806 Gem BU Half-Dollar, and other early U.S. coins.

Other important acquisitions include the Swedish copper plate money: Half-Daler and Daler of 1722.

MUSEUM CURATORS ATTEND ANA CONVENTION

Dr. Angelita G. Legarda, CB Numismatic Consultant attended the American Numismatic Association Convention in Los Angeles, California, August 17-23, representing the CB Money Museum. Deputy Governor Benito J. Legarda also attended the latter part of the convention. Dr. and Mrs. Legarda proceeded to Mexico, where Dr. Legarda represented the Central Bank at the Banco de Mexico's 50th anniversary. Mrs. Legarda finalized details of the numismatic exhibit of the Banco de Mexico to be lent for display at the CB Money Museum during the 1976 IMF-World Bank Meetings in Manila. Arrangements are also being finalized with the Banco de la Republica of Colombia for numismatic specimens to be sent on loan to the CB Money Museum for the same occasion.



Swedish Daler (left) and Half-Daler (above) of 1722.



CENTRAL BANK ANNOUNCES NEW COINAGE

The Central Bank has announced the issue of our newly designed national coinage for 1975. The new coins feature two new shapes, a square one-centavo coin and a scalloped five-centavo coin. No new 50-centavo coins will be issued after the 1974 issue. Three new coins have been added for 1975: the P5 pure nickel, P25 silver and P50 sterling silver. The new P25 coin depicts Emilio Aguinaldo, president of the first Philippine Republic. The P5 and P50 coins bear the bust of President Ferdinand E. Marcos, and commemorate the 3rd anniversary of the New Society. A P1000-gold coin has also been issued.

8-coin Proof sets (not including gold) minted by the Franklin Mint were introduced at a reception during the A.N.A. Convention last August 21, and were available to the public until the ordering deadline of September 30. Specimen sets can be ordered through the Central Bank Cash Department until the ordering deadline.



5P & 50P



25P



1P



25s



10s



5s



1s

Help feed our people for love and money.

**Central Bank Certificates
earn 9% interest yearly, tax free.**

Proper food in abundance for our people is
one of the nation's major concerns.

Central Bank Certificates help finance projects
designed to maximize the food yield from our waters.

When you convert your money into Central Bank
Certificates, you do your share in feeding our people.

You also receive an income as reward for
your effort. For Central Bank Certificates earn 9%
interest yearly, tax free. They are private and convenient
as cash, and are available in denominations of
P10,000; P50,000; and P100,000.

For more information, visit or call the Securities
Marketing Department, Central Bank of the Philippines.
Tel. Nos. 58-28-68; 58-28-71 and 50-07-07.



